MONTREAL MUSEUM OF FINE ARTS

2014|2015 ANNUAL REPORT

FOCUS 2016: AN EXPANDED MUSEUM

THE MICHAL AND RENATA HORNSTEIN PAVILION FOR PEACE

A museum is like a library: there is a profound need to reflect on the non-programmed space needed to ensure the community can participate in its mission. And architecture is about doing good. Perhaps it's no surprise that I went from studying medicine to architecture!

– Interview with Marion Aspelin, architect (Atelier TAG), in DOCUMENTATION ET BIBLIOTHÈQUES, Montreal

A SOCIAL EXTENSION FOR THE MONTREAL MUSEUM OF FINE ARTS
The MMFA is continuing to expand… At the end of 2016, the addition of another 5,000 m² will be an opportunity for the institution to reinstall its entire collection of international art, as well as to strengthen its educational and medical role. A tour of a pioneering project… The Pavilion for Peace is not just an extension: it's a tool that will intensify the museum's social role. Three years after the opening of the Studios Art & Education, thanks to its sole benefactor, Michel de la Chenelière, the institution will be tripling its capacity to present educational workshops… The aim is to make the Museum into a platform that can be used by experts [in medicine] and open its galleries to a brand-new audience that would otherwise not be reached.

– LE QUOTIDIEN DE L'ART, Paris

Texte suivre ▸

2014-2015: BREAKING MORE RECORDS

+ 1,000,000
VISITORS

+ 300,000
PARTICIPANTS IN OUR EDUCATIONAL ACTIVITIES

+ 95,000
VIP MEMBERS

"For the second year in a row, the Montreal Museum of Fine Arts can claim to be the most-visited art museum in Canada."

– THE GLOBE AND MAIL, Toronto

"According to The Art Newspaper, *the only art museum in Canada that drew more than one million visitors was the MMFA with 1,009,648."*

– TORONTO STAR

"The only Canadian museum to garner over 1,000,000 visitors, the MMFA had a notable lead ahead of the only other Canadian institutions on the list."

– CANADIAN ART, Toronto

"INSPIRING – Great cultural news for the city: the MMFA stands out in Canada for its attendance numbers."

– LE DEVOIR, Montreal

"The Montreal Museum of Fine Arts continues to thrive: after topping the one-million visitor mark for the first time in its history in 2013, it did the same in 2014!"

– VOIR, Montreal

ABBSRJ

THE MUSEUM REAFFIRMS ITS LEADERSHIP

The Montreal Museum of Fine Arts is continuing to break attendance records and gain recognition around the world. In 2014-2015, more than a million people visited the Museum for the second year in a row. In the prestigious 2014 ranking of the most popular art museums published by *The Art Newspaper* in the UK, our institution was ranked first in Canada, twelfth in North America and fifty-eighth in the world.

The MMFA's international outreach has without a doubt enhanced its brand image, as well as that of Montreal, Quebec and all of Canada. This year, more than four travelling exhibitions developed and produced by the MMFA were presented in the four corners of the globe, including London (UK), Melbourne (Australia), Portland (Oregon), Denver (Colorado), Toulouse (France) and Cincinnati (Ohio), and a very impressive opening was held for the exhibition *Jean Paul Gaultier* at the Grand Palais in Paris on March 30, 2015, at the very end of the fiscal year.

Here are a few highlights that summarize another remarkable year:

- 1,086,900 visitors – one million for the second year in a row
- 95,000 members and 63,764 memberships
- 306,844 participants in educational and cultural activities (a 32% increase)
- 41,000 works of art in our collections at the end of the year
- Four travelling exhibitions in six cities, which attracted almost 500,000 visitors
- Exceptional donations, including that of J. Sebastian van Berkom, which enabled the Museum to acquire Chihuly's *Sun*
- Outstanding international media coverage for a Canadian cultural institution.

These successes and this international recognition are indicative of an outstanding performance, despite recurring cuts to the Museum's support from Quebec's Ministère de la Culture et des Communications, which have been undermining its financial situation.

THE MONTREAL MUSEUM OF FINE ARTS HAS A TANGIBLE IMPACT ON THE ECONOMY, SOCIETY AND TOURISM

An economic, tourism and social impact study by the MMFA, in association with the Montreal office of McKinsey & Company, yielded especially compelling data. With supporting figures, it demonstrated the MMFA's predominant economic impact, which was evaluated at approximately $100 million for all of Quebec.

Here are the major findings of this study:

THE MUSEUM IS EXPERIENCING EXCEPTIONAL GROWTH

- Since 2010, the Museum has enjoyed exceptional growth, with visitors growing in number from 550,000 to 1,087,000 (+ 98%). In 2014-2015, the MMFA reached one million visitors for the second straight year. The number of VIP members grew from 37,000 to 95,000 (+157%) while attendance for educational and cultural activities tripled in less than three years, from 100,000 to 307,000 participants (+200%).

THE MUSEUM HAS A MAJOR IMPACT ON THE ECONOMY AND TOURISM IN MONTREAL AND QUEBEC

- The MMFA generates an estimated $100 million per year in economic benefits for Montreal and Quebec, making it one of the top attractions and events in the city.
- In 2014, the Museum was a leading tourist attraction: 33% of its visitors were tourists and 36% (100,000 visitors) came to Montreal specifically to visit the Museum. The MMFA is a flagship for Montreal and Quebec on the international scene, with its exhibitions that travel the world: the phenomenal *Jean Paul Gaultier* tour alone has drawn close to 1.5 million visitors to date.

THE MUSEUM IS HIGHLY EFFICIENT

- The MMFA's operating budget is far smaller than that of comparable museums in Canada and the United States. The MMFA is ranked first among Canadian museums for its percentage of self-generated revenues (54%). Its costs per visitor ($31) are 50% lower than those of other art museums in Canada. The net cost of exhibitions has decreased by more than 60% over the past ten years, primarily as a result of revenues generated by touring these exhibitions internationally.
- The proportion of the operating budget provided by government grants has decreased sharply, from 76% to 46% (since 1994), whereas the average for Canadian museums is 60%.

THE MUSEUM IS CLOSELY INVOLVED IN ITS COMMUNITY

- The MMFA offers the community numerous educational, cultural and multidisciplinary activities that attract more than 300,000 participants every year. The Museum partners with more than 400 community organizations.

Despite this remarkable performance, recurring cuts to provincial government grants have created a deficit that is preventing the MMFA from consolidating its gains. Fiscal 2014-2015 is ending with a $325,000 deficit, as a result of a further $0.6 million decrease in provincial government support. I applaud the success of our team members, who have been unfailingly imaginative in generating new revenues and have thus reduced our deficit through the following:

1. Our travelling exhibitions: more than four travelling exhibitions with six stops, which boosts the efficiency of our exhibition costs;
2. Expansion of our membership;
3. Growing contribution by the Museum Foundation, through its donors and sponsors.

The operating grants our Museum receives from the Ministère de la Culture et des Communications du Québec must be rethought to take into account the MMFA's exceptional performance and its leadership on the museum scene in Quebec and across Canada.

I am grateful for the vital support provided by the Ministère de la Culture et des Communications du Québec and for its assistance in the area of digital culture, which ensures the MMFA is better integrated into the digital age.

I would also like to thank all of the government partners that are committed to supporting us in our projects, as well as the Department of Canadian Heritage, through its Museums Assistance Program, the Conseil des arts de Montréal and the Canada Council for the Arts, for their steadfast support.

BRIAN M. LEVITT

Chairman of the Board

MIRAGE: OPTICAL ILLUSION IN THE SCULPTURE GARDEN

Using the simplest of means, Claude Cormier's whimsical works are always an enchanting addition to our cityscape. With support from the Ville de Montréal, the Quebec landscape architect and urban designer devised this third and most complex project in his "TOM" series, *Mirage*. By making ingenious use of 10,000 (!) geometric shapes – Temporary Overlay Markers (TOMs), plastic pavement markings to guide traffic – he designed a novel visual experience in seven colours. A dynamic work, *Mirage* created a fascinating optical effect, inspiring pedestrians to explore our entire Sculpture Garden: a journey in colour.

Claude Cormier (born in 1969)
Mirage – TOM III, 2014
10,748 temporary overlay markers (TOM) used in pavement work zones
Photos: Denis Farley

AND CANADIAN ART

Again this year, we have received remarkable support from the Museum's Volunteer Association, which raised almost $1 million for the Museum through its fundraising events. I would like to personally thank Co-presidents Alexandra MacDougall and Michèle Plourde for their ongoing commitment and leadership.

The Association of Volunteer Guides had a very busy year, with a record number of guided tours (51,360 participants). The Volunteer Guides make an important contribution to the quality of the experience enjoyed by our visitors, on whose behalf I thank them.

This year, the Museum acquired 670 works with a total value of $61 million. Heartfelt thanks to all our patrons and collectors. Their generosity is highly appreciated and essential to developing our collections.

The success of the Museum is due to the hard work, creativity and commitment of its personnel under the leadership of Nathalie Bondil. Our Director and Chief Curator's leadership is underscored by the numerous honours she was awarded again this year, including a medal from the Centre Jacques Cartier and her being named to the Order of Canada and also "lauréate de la réussite" by the magazine *Entrepreneur*.

On behalf of the entire Board of Trustees, I would like to offer my deepest gratitude to every member of the MMFA team.

The MMFA is a source of pride for all of Quebec. We are committed to maintaining its superior level of performance and community engagement. With the new Michal and Renata Hornstein Pavilion for Peace dedicated to international art, education and art therapy scheduled to open in a little more than a year (November 2016), the MMFA is, more than ever, a bold, innovative and caring museum. ■

TWO MAJOR STUDIES ON THE MMFA'S PERFORMANCE AND VISITOR PROFILE

In 2014-2015, the MMFA conducted two major studies that gave it a better understanding of its visitors, where they come from and their level of satisfaction, in addition to quantifying its impact on the economy, tourism and society in Montreal and Quebec.

■ VISITOR PROFILE STUDY

The first study was conducted by Callosum in August and October 2014. A web survey was sent to 1,400 visitors recruited at the Museum who had agreed to respond on a voluntary basis.

- The MMFA's visitors include a significant number of tourists. 33% are tourists who spent at least one night in Montreal. Thirty-six percent of visitors from outside the Montreal region chose the city as a destination because of the MMFA.
- The Museum's VIP members are loyal. They have been members for an average of four years, are very satisfied with their experience and give the MMFA a rating of 9 out of 10.
- The MMFA has very high levels of satisfaction, with an average rating of 8.6 out of 10. This positive evaluation can be attributed to the quality of the Museum's exhibitions, its friendly staff, its reputation, the variety of its collections and the rare works they contain, and its unique programming.
- The MMFA has a strong personality. It is spontaneously described as elegant, creative, welcoming, dynamic and relaxing.
- Nearly half of the VIP members who visit the Museum check its website beforehand, while a third of other visitors do the same (2 million visitors to the website annually).

■ IMPACT STUDY

A second major study was carried out by the MMFA in collaboration with the well-known firm McKinsey & Company. It provides a comprehensive portrait of the MMFA's current situation.

- The MMFA generates economic benefits of approximately $100 million annually for Montreal and Quebec, including $39 million in tourist benefits.
- The MMFA is a leading tourist attraction that draws travellers who spend an average of $394 while in Montreal (Canadians, $590; Americans, $658; and French, $1,090).
- The MMFA is a leading ambassador for Quebec on the international scene. It has toured 12 exhibitions in the past six years, with 25 stops in North America, Europe, Australia and, soon, Asia.

These two studies are invaluable for developing strategies to attract new clienteles, including tourists, who represent strong potential for growth. The MMFA is working increasingly closely with tourist organizations, including Tourisme Montréal, with which it is developing a new product to stimulate cultural tourism (Passeport culturel de Montréal).

We are also aiming to increase the number of visitors under age 30 by making greater use of social networks and digital platforms in our promotional activities. ■

PASCALE CHASSÉ
Director of Communications

In 2014, for the second straight year, the Montreal Museum of Fine Arts attracted more than one million visitors and participants to its various activities (exhibitions, workshops, lectures, screenings and concerts). The year before, the MMFA surpassed this number for the first time, earning top ranking in Canada and a spot among the 100 museums worldwide with the highest number of visitors.

– LA PRESSE, Montreal

From 2010 to 2014, under the direction of Nathalie Bondil, the MMFA doubled its number of visitors, growth of 101%. Obviously, it would be simplistic to evaluate a museum solely on the basis of how many times the turnstiles click… The MMFA's success lies in its programs.

– LE DEVOIR, Montreal

[The] Montreal Museum of Fine Arts [is] a truly great cultural institution, a top performer and a driving force in Montreal.

– LA PRESSE, Montreal

OUR RECORD GROWTH CONTINUES... CONSOLIDATING OUR SUCCESS

NATHALIE BONDIL
Director and Chief Curator

ANOTHER STELLAR PERFORMANCE

Figures alone are obviously not enough to judge the quality of a programme, since every institution must respect its own imperatives, but they are nonetheless essential to understanding a trend and validating the institution's commitment to its visitors. For the MMFA, the latest results are evidence of truly remarkable growth.

In April 2015, *The Art Newspaper* in London published its 2014 annual attendance survey[1] of the 100 most-visited museums worldwide: the MMFA again topped the list for Canada and was the only Canadian art museum to receive more than a million visitors (1,009,648). Between 2010 and 2014, the number of visitors doubled: a 101% increase.

In 2014, the MMFA rose to fifty-eighth place worldwide, whereas in Toronto, the ROM was ranked sixty-third (833,869) and the AGO took eighteenth spot (751,462), the only other Canadian museums to figure in the survey.

The MMFA was in sixty-second place last year (1,071,022). While the Louvre is far out in front with more than nine million visitors, just six museums surpass the five-million mark (in order, the British Museum, the National Gallery and the Tate Modern in London, the Metropolitan Museum of Art in New York, the Vatican Museums in Rome and the National Palace Museum in Taipei). Of the 100 museums, 25 welcomed two million visitors, the next 25, one million, and the final 40, between 600,000 and less than one million.

It is also interesting to observe that the MMFA ranked twelfth for attendance among North American museums in 2014. The order is as follows:

1. The Metropolitan Museum of Art, New York (6.2 million)
2. National Gallery of Art, Washington (3.9 million)
3. Museum of Modern Art, New York (3 million)
4. J. Paul Getty Museum, Los Angeles (1.6 million)
5. Fine Arts Museums of San Francisco (1.6 million)
6. Museo Soumaya, Mexico City (1.5 million)
7. Art Institute of Chicago (1.3 million)
8. Los Angeles County Museum of Art (1.2 million)
9. Smithsonian American Art Museum, Washington (1.2 million)
10. Museum of Fine Arts, Boston (1.1 million)
11. Guggenheim Museum, New York (1.0 million)
12. The Montreal Museum of Fine Arts (1.0 million)

The MMFA's sustained growth over the past few years is continuing unabated, breaking a number of records. Were it not for our teams of professionals and volunteers, the astute guidance of our Chairman of the Board, Brian M. Levitt, the support of our major benefactors, including Pierre Bourgie, Michel de la Chevrotière, and Michal and Renata Hornstein, our partners and our visitors, and especially our VIP members, who continue to demonstrate their remarkable support, none of this success would be possible – especially in the current climate of economic uncertainty. First and foremost, we applaud this collective commitment: we can never thank you enough!

Of course, nothing is a given, and every year we must begin anew. But when I think of our teams, our visitors and our Museum, something Quebec filmmaker Xavier Dolan said comes to mind: "Everything is possible for those who dream, who dare, who work and who never give up." Your loyalty inspires us to continue making improvements and to imagine the Museum differently.

THE CHALLENGE OF REPEATED CUTS

These results are attenuated by the repeated, additional budget cuts that the MMFA must absorb – for the fourth straight year. It has seen a reduction of about 12%, or a shortfall of about $1.5 million per year, in addition to the non-indexation of its grants for the past 20 years.

These cuts are especially difficult to accept since the MMFA has reduced its cost per visitor by nearly 50% since 1994, while its grant per visitor declined by nearly 70%.[2]

The proportion of grants in the Museum's budget declined from 70% to 40% between 1994 and 2014. The MMFA tops the list for operational efficiency in Canada, with a cost per visitor about half that of other Canadian museums,[3] and a growing gap with its American counterparts, since it operates with a fraction of their budgets.

Let's review the facts:

1. The MMFA's annual operating grant is smaller than it was in 1994, 19 years ago, when it was $16 million. It is currently $15.8 million. In today's dollars, it should be more than $23 million.

2. Since 1995, the MMFA has streamlined its staff by 23%, the equivalent of 102 people. The payroll corresponds to 61% of the budget, compared to 51% – the standardized average for museums.

3. Since 2000, the MMFA has integrated two struggling museums (including their collections and personnel): the Museum of Decorative Arts and the Musée Marc-Aurèle Fortin, representing an additional recurrent annual net cost of more than $2,100,000.

4. The MMFA's workload has increased along with the growth in its activities, including the number of exhibitions that tour internationally (a record in Canada), which lowers its production costs, and the addition of two new pavilions, in 2011 and in 2016, an exemplary performance.

5. The MMFA has succeeded in growing its clientele by 120% in five years, making it the only museum in Canada to welcome more than one million visitors for the second straight year.

6. In membership,[4] the MMFA has set a new record, with 95,062 members (63,784 memberships) as at March 31, 2015, representing 15.7% growth since 2010. It handily outstrips all other Canadian museums, including the AGO, which follows with 51,330 members. It was ranked fifth among North American museums in 2014.

7. The MMFA has tripled the number of participants in its educational and community activities, for a Canadian record of 250,000[5] people, schoolchildren, families and visitors with special needs. The MMFA offers free admission to its visitors under the age of 21 and unlike government-run museums, it does not receive any additional grants to compensate for the shortfall.

8. The MMFA is the only culture institution that assumes 100% of additional operating costs for its expansion projects through private fundraising campaigns: the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, which opened in 2011, is a recognized model of management. The entire amount

1.
See "The Art Newspaper's Survey of Museum Attendance for 2014," London, n.o. 267, April 2015, pp. 1-4.

2.
Since 1994, the cost increased from $23 to $25 per visitor, while grants decreased from $48 to $14 during the same period.

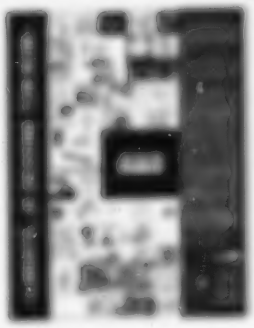
3.
See the 2015 Ministry report on the MMFA's $24 per visitor compared to other Canadian museums, where the cost varies from $58 to $98, and the National Gallery in Canada at $281.

4.
A distinction must be made between the number of memberships, new (i.e., calculated only once), and the number of members per membership, which is calculated according to different parameters (which depend, on the museum...

5.
The MMFA, which has doubled its number, is now adding zero of its participants by 2020 with the acquisition of the Quebec Pavilion, which opened with another record number of visitors.

6.
Photo © Jordan Toumbas

DRAWING IN THE NAME OF FREEDOM: A DIALOGUE WITH TRAGEDY



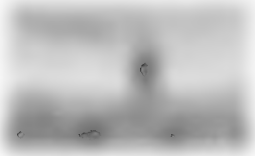
JE SUIS
CHARLIE

A LOOK AT OUR PROGRAMMING

FABULOUS FABERGÉ

JEWELLER TO THE CZARS

VAN GOGH TO KANDINSKY



MARVELS AND MIRAGES OF ORIENTALISM

FROM SPAIN TO MOROCCO, BENJAMIN-CONSTANT IN HIS TIME

CONTEMPORARY ART

MICHEL LEMIEUX AND VICTOR PILON: DREAMSCAPES – 30 YEARS OF INNOVATIVE PERFORMANCES

With this retrospective exhibition celebrating the thirtieth anniversary of this avant-garde dream team, the Museum continued to promote multidisciplinary, bold and uninhibited programming by exploring new approaches and inviting new artistic voices. Storytellers of the imagination, Victor Pilon and Michel Lemieux have mastered the magical power of images that open the doors of the soul to the great myths. By returning to the Museum and combining the visual and performing arts, they travelled back to their roots. Presented in collaboration with 4D Art, as part of the International Digital Arts Biennial (BIAN) and Montréal Digital Spring, this fabulous immersive installation celebrated the thirtieth anniversary of the company founded in Montréal in 1983. We were delighted that, in recognition of their careers, these artists received the Grand Prix from the Conseil des arts de Montréal.

THE 30TH GRAND PRIX DU CONSEIL DES ARTS DE MONTRÉAL AWARDED TO LEMIEUX AND PILON
These prolific artists have enjoyed an unquestionably creative year, notably… with the exhibition Dreamscapes… at the MMFA.
– LA PRESSE, Montréal

Photo: Dave Morland

WARHOL MANIA: A BRAND-NEW LOOK AT HIS ADVERTISING POSTERS AND MAGAZINE ILLUSTRATIONS

First, there were the album covers presented at the Museum in the 2008 exhibition *Warhol Live: Music and Dance in Andy Warhol's Work*. Then, Montreal collector and art historian Paul Marechal revealed two other aspects of this prolific artist's output in graphic design for the first time. An impassioned collector, he assembled fifty posters, which were unveiled at the Musée d'art contemporain de Baie-Saint-Paul, and close to a thousand illustrations from more than 400 magazines, of which about 100 were presented. Based on his research, he has published two catalogues raisonnés on these two little-known elements in the work of this ingenious artist, who transcended the boundaries between art and design. Bravo, Paul!

Huge nostalgia ratsonné Andy Warhol: The Complete Commissioned Magazine Work, 1949-1987 […is] an essential evolutionary document.
– THE NEW YORK TIMES

BENOIT AQUIN: MÉGANTIC IN PICTURES

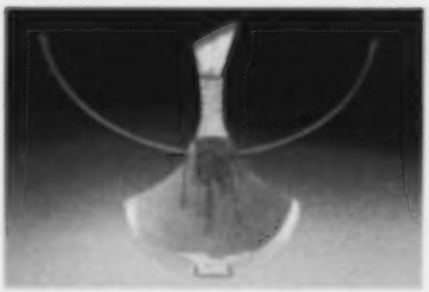
The Museum presented the premiere of this stunning series of photographs by the socially engaged Montreal photographer Benoit Aquin, who travels the world with his camera, capturing images of environmental incidents. Depicting human stories with great sensitivity, this exhibition featured images of the rail disaster that cast a dark shadow over Quebec in 2013, its consequences for the families, as well as oil spills in nature. More than an exhibition, it was a condemnation.

How do you photograph the Lac Mégantic tragedy? In answer to this delicate question, Benoit Aquin offers a considered, complex visual response, rejecting not only the shock images of photo journalism but also the aesthetic metaphors of its artistic counterparts.
– CIEL VARIABLE, Montréal

DAVE ST-PIERRE IN RESI-DANCE

After presenting *Marie Chouinard* and *Margie Gillis* at the Quartiers Danse festival in 2013, the Museum invited Dave St-Pierre to take up residence in the Glass Court of the Jean-Noël Desmarais Pavilion, which was transformed into a studio. St-Pierre used our public space as part of the process of creating his next show. Chance encounters with visitors, their imposing his interventions or their surprised reactions fuelled the imagination of this choreographer of extremes. This choreographic carte blanche was the first resi-dance at the Museum, which became a multidisciplinary shelter for our leading talents.

Photo: Mike Ciaravino (www.spectaculaire.com), 2010



REMARKABLE CONTEMPORARY JEWELLERY

The variety of jewellery exhibited in the Design Lab showcased new approaches and techniques in a flourishing discipline. Designed by specialist Noël Guyomarc'h in collaboration with Diane Charbonneau, Curator of Modern and Contemporary Decorative Arts, the exhibition was made possible by the generosity of some thirty artists and private lenders, including the prestigious collection of the late Jocelyne Gobeil.

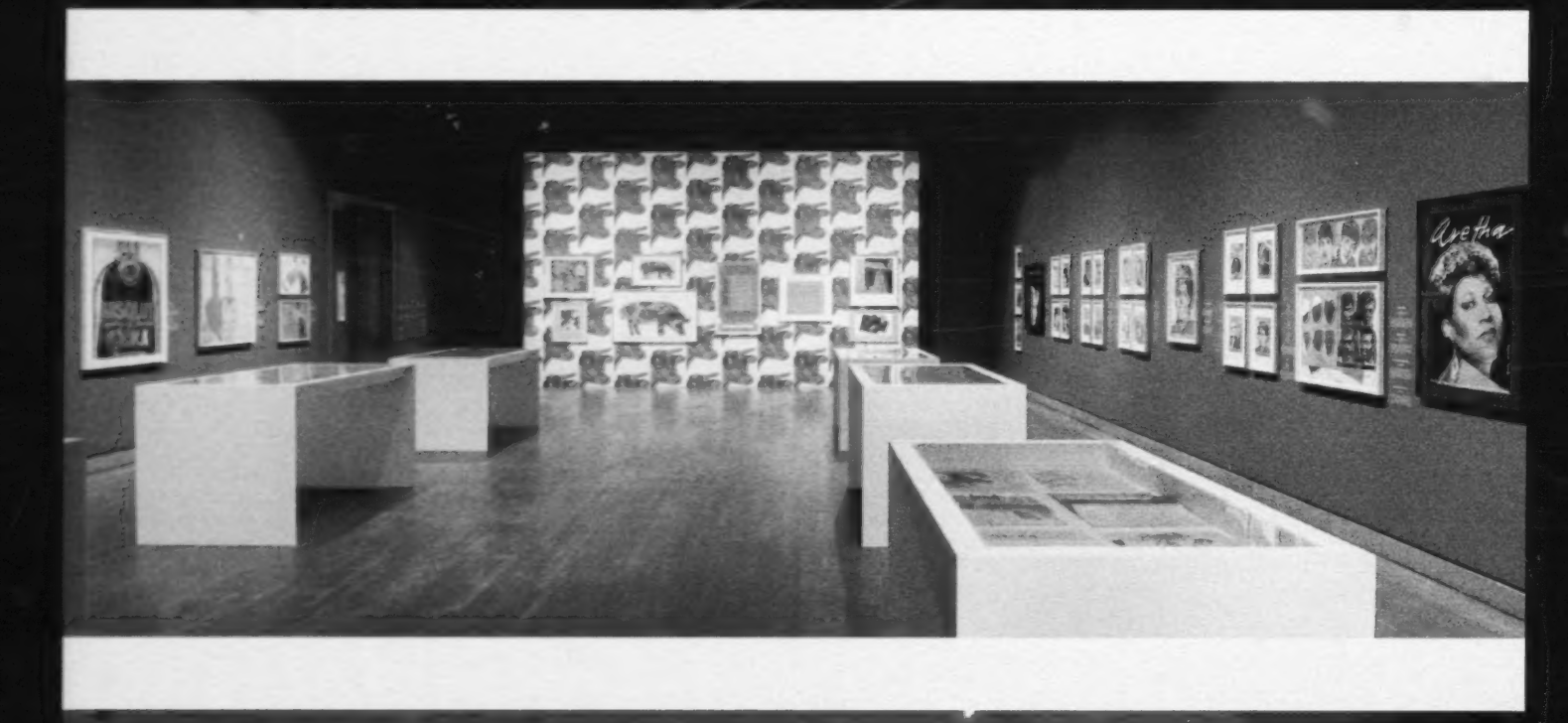
Chantal Hébert Born in 1960), Sculptural Element from the Triptych *Three Women Warriors*, 2001, steel, chain, soldered feathers. On loan from the artist.

SHIRIN NESHAT ILLUSIONS & MIRRORS

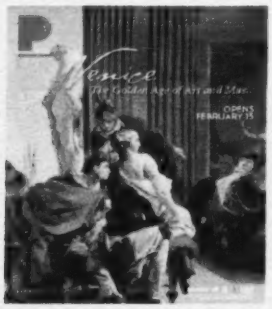
As part of the 2014 Biennale de Montréal focussing on the future, the Museum presented the latest film by well-known Iranian-born American artist and filmmaker Shirin Neshat. Entitled *Illusions & Mirrors* and shot in 2013, it stars the Israeli-American actress Natalie Portman. The presentation at the MMFA was its North American premiere. In this new 12-minute film, Neshat explores the world of dreams: a young woman wandering on a beach in pursuit of a ghostly presence makes a staggering discovery.

Shirin Neshat Born in Iran 1957), Production still for *Illusions & Mirrors*, 2013, © Shirin Neshat, realized with the support of Gladstone Gallery, New York and Brussels.

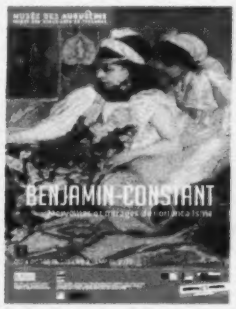
© Andy Warhol Foundation for the Visual Arts / SODRAC (2015)
Photo: Denis Farley and Clarence Gaard


Aretha

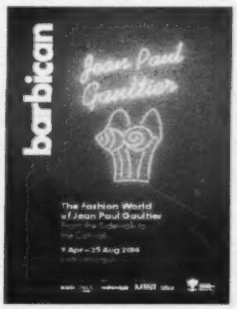
OUR EXHIBITIONS ON TOUR



PORTLAND



TOULOUSE



LONDON

MELBOURNE

In October 2014, for the second straight year, the MMFA accomplished the feat of launching three major exhibitions in the space of three weeks. All three exhibitions were developed, produced and circulated by the Museum. *Marvels and Mirages of Orientalism*, presented at the Musée des Augustins de Toulouse before coming to Montreal in January 2015, *Van Gogh to Kandinsky*, the exhibition event of the fall in Montreal, and *The Fashion World of Jean Paul Gaultier*, which, after spending the summer at London's Barbican Art Centre, moved on to the ninth stop on its world tour, the National Gallery of Victoria in Melbourne, Australia. Thanks to our partners and congratulations to Thierry-Maxime Loriot, curator of the exhibition *Jean Paul Gaultier*, Pascal Normandin, Head of Exhibitions Management, Sandra Gagné, Head of Exhibitions Production, and their teams, who worked hard on circulating these exhibitions, which attracted more than 425,000 visitors. ■

SCHOLARLY PUBLICATIONS

The publishing of art books is one of the MMFA's most effective ways of fulfilling its mandate. Since its founding, and especially since the establishment of its Publishing Department in 1985, the Museum has published some 230 titles. Quebec's leading publisher of art books in English and French, the Museum is also one of the foremost publishers of art books in Canada. This year alone, four such works have been produced as catalogues for major exhibitions.

To accompany the exhibition *Fabulous Fabergé*, the Museum, in partnership with Éditions Faton, Paris, produced a special edition of the magazine *L'Objet d'art* devoted to the work of Carl Fabergé.

In a co-publishing venture with the Los Angeles County Museum of Art and DelMonico Books (a publishing company of the Prestel Group – New York, Munich and London), the Museum also produced the important exhibition catalogue *Expressionism in Germany and France: From Van Gogh to Kandinsky*.

The MMFA was also the principal publisher of the first major reference work devoted to Benjamin-Constant. Edited by Nathalie Bondil, it comprises some twenty essays by authors from France, Spain, Canada and the United States focussing their scholarly expertise on the artistic practice of Benjamin-Constant. The associate publishers were the Musée des Augustins, Toulouse (French edition) and Les Éditions Hazan, Paris (French and English editions). The graphic design was created by Atelier Chinotto of Montreal. This catalogue was awarded the 2015 Publication Award of the Société des musées québécois (SMQ).

For the presentation of the *Jean Paul Gaultier* exhibition at the Grand Palais, Paris, a second book about the designer, richly illustrated with much new material, was published in partnership with the Réunion des musées nationaux. Like the first catalogue devoted to the oeuvre of Jean Paul Gaultier, the graphic design was created by the Montreal firm Paprika.

In the context of the twentieth anniversary of the Festival international de la littérature (FIL), twenty French-speaking writers were invited to take a fresh look at a work of their own choosing in the collections of the Museum and to find in it inspiration for a poem, a tale or a short story. These poetic and touching dialogues were then put together to preserve the memory of this interchange. *De la couleur des mots*, a slim volume published by the Museum, presents the twenty texts together with reproductions of the works that inspired them. ■

FRANCINE LAVOIE
Head of Publishing

EXPRESSIONISM IN GERMANY AND FRANCE
There is... a beautiful catalogue of the show that repays careful attention.
– NATIONAL POST, Toronto

BENJAMIN-CONSTANT
The exhibition's 400-page catalogue, featuring contributions by 17 scholars and more than 500 illustrations... is the first publication covering the entire career of Benjamin-Constant, and will remain the standard reference for at least a few decades.
– FINE ART CONNOISSEUR, New York

The Fashion World of Jean Paul Gaultier at the National Gallery of Victoria, Melbourne, with the spectacular new wigs created by Odile Gilbert, Paris.

CHAMPIONING EDUCATION, SOCIAL COMMITMENT AND ART THERAPY: A VISION FOR THE FUTURE

Since 2012, the Museum's educational and cultural activities have seen an astonishing rise in the number and quality of its programmes and in the attendance rate. This remarkable success, together with current and future initiatives, continues to inspire and encourage us to forge ahead with boldness and imagination, to aim ever higher, so that our education programme – nationally and internationally recognized for its unparalleled innovative spirit – can contribute to shaping the Museum of tomorrow. The splendid results from 2014-2015 have eloquently confirmed the relevance of Museum Director Nathalie Bondil's vision of the future.

This year, a revised computation method enabled us to harmonize our attendance statistics with those of similar cultural institutions, notably by including the total number of visitors using audioguides and of audiences at the concerts given in Bourgie Hall. **The number of people who took part in our activities or used our tools in 2014-2015 thus came to 306,838, an increase of 14% over the total from 2013-2014 and of 189% compared to 2010-2011** (the year preceding the opening of the Studio Art & Education Michel de la Chenelière). Among the key developments of 2014-2015 was **a significant increase in the numbers participating in family activities, which for the first time grew to 50,000, representing a leap of 54% over the previous year**. Details of the participation data were as follows:

- School programmes: 72,635 participants
- Family programmes: 50,606 participants
- Community programmes: 20,666 participants
- Cultural and musical activities: 114,050 participants
- Audioguides and mobile applications: 48,881 users

In connection with the educational displays related to educational and community projects presented in 2014-2015 in the Museum's J. A. DeSève Gallery (see p. 20), a range of activities and presentations were added to our programming. In the context of collaboration with the **Festival international de la littérature** (FIL), twenty Quebec writers wrote texts inspired by works in our collection. These texts were displayed in the Museum's galleries and were the subject of a lecture series and a publication. The fall also marked the **fifteenth anniversary of *Sharing the Museum***, a pivotal occasion that brought together hundreds of people – recipients and partners of community organizations, representatives from the fields of education and health, decision makers and donors, colleagues from other institutions – to celebrate **this original and innovative programme designed for visitors with special needs, which exemplifies the values of inclusiveness and social commitment promoted by the Museum**.

We must also mention **Museomix**, a three-day event that took place at the Museum November 7 to 9, 2014. Almost 200 professionals from multiple fields – computer scientists, video game designers, coders, museologists, writers and educators – gathered in our education galleries to dream up technological devices aimed at enriching the Museum experience. Bold and original prototypes – for example SpeedArting, enabling the user to interact with other visitors with the same tastes – were created and tested by our visitors, including Hélène David, Quebec's Minister of Culture and Communications. Throughout this intense experience, the 200 guest creators interacted directly with participants from seven European museums that were presenting the event simultaneously.

In the same period, our art therapy section has made great progress. After 12 months of tours and workshops, the initial phase of the research into anorexia, carried out in partnership with the **Douglas Institute**, wound up with extremely positive and encouraging results. The second phase will begin in the fall of 2015. The first group of young patients from **Hôpital Sainte-Justine** enjoyed an unforgettable experience at the Museum, culminating with the presentation of the exhibition *BizArt*, for which the young people themselves decided the title and the dates. The data from the observation of the project are currently being analyzed by a team of researchers. A second group will enter our facilities in a few weeks' time. Finally, a first group of patients from the **Montreal Cardiology Institute** recently began a series of tours and workshops together with our educators and art therapists. This long-term experiment will continue over the months to come.

Several other bold ongoing initiatives included the ***EducArt* project, aimed at creating a digital educational platform for high school students and teachers**. With the support of Quebec's Digital Cultural Plan, the platform made a good start with the creation of three thematic projects and a technological solution. In the long term, *EducArt* will create seventeen such projects inspired by our collections in association with schools and partners from 17 regions of Quebec. The initial results already show the incredible potential of this approach, whereby art and the Museum become catalysts for schools, enabling them to experience co-operative interdisciplinary teaching. The authenticity of the viewpoints of both teachers and students on the Museum's works, recorded throughout these experiences, demonstrates the relevance of this new approach, which is aimed at encouraging the participants, both educators and students, to make use of art in learning every subject, from mathematics and sociology to science and ethics.

The professionals of our Education and Community Programmes team were invited to participate in a number of events that helped to raise the Museum's profile both nationally and internationally. In Canada, we presented our projects at the annual meetings of the Société des musées québécois and the Canadian Museums Association. At the international level, we participated with other institutions in **a colloquium held in Paris on the topic of Alzheimer's disease**, where our programme, now in its sixth year, sparked lively interest and was the subject of several articles in magazines and newspapers. During a meeting of the **FRAME (French American Museum Exchange) network** in Lille, France, museum educators were deeply interested in our initiatives to foster health and well-being. The particular approach of the innovative training given to our Volunteer Guides was demonstrated to the docents of the **Clark Institute**, a renowned museum and research centre in Williamstown, Massachusetts. While pursuing our multiple initiatives we also extended our range of contacts with fellow educators from museums in Quebec, Canada, the United States and Europe.

To sum up, 2014-2015 was another banner year in terms of attendance and the variety of our programming, enabling the Museum to further implement its holistic vision of development through the values promoted by its educational initiatives. While the Museum is getting ready for the opening of the Michal and Renata Hornstein Pavilion for Peace devoted to international art and education, it is asserting loud and clear that it is a caring, citizens' museum that promotes inclusiveness, diversity and commitment. In this context, the Museum's educational programme becomes a sort of lab for experimenting with new practices, acting as a powerful accelerator of innovation. ■

JEAN-LUC MURRAY
Director of Education and Community Programmes

'50

EDUCATIONAL DISPLAYS

ANNE FRANK

MUSEOMIX MONTREAL

CREATIVE KIDS' FURNITURE DESIGNS

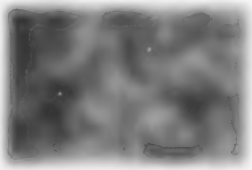
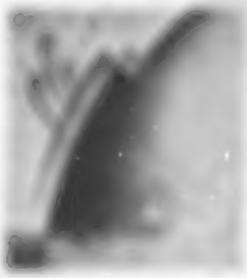
THE COLOUR OF WORDS

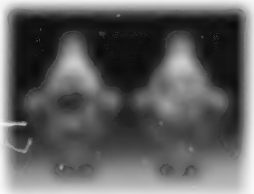
66 MILLION GIRLS

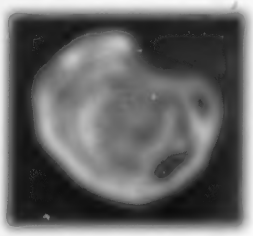
VISIONS OF ABORIGINAL WOMEN

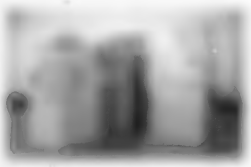
ASSOCIATION OF VOLUNTEER GUIDES' REPORT

THE MUSEUM'S WORKS OF ART

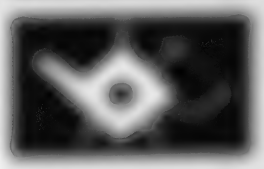



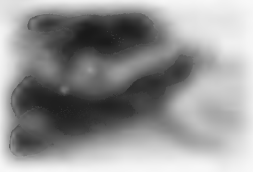


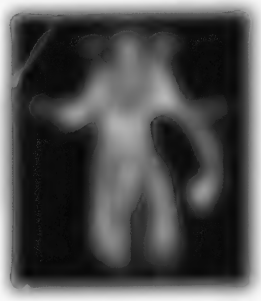




TRAVEL THE WORLD







THE CONSERVATION OF WORKS IN THE COLLECTION

A RECORD YEAR FOR ACQUISITIONS

THE PREMIER PAYS TRIBUTE TO MICHAEL AND RENATA HORNSTEIN

THE MICHAL AND RENATA HORNSTEIN DONATION

WORKS ACQUIRED DURING THE 2014-2015 FISCAL YEAR

[illegible]
[illegible], France, or Sweden, Holland, about 1570 – Amsterdam 1662

[illegible]
[illegible]
Oil on canvas
[illegible]

[illegible]
[illegible] – Amsterdam 1708

[illegible]
[illegible]
Oil on canvas
[illegible]

Pieter Gerritsz van Roestraten
Haarlem 1630 – Amsterdam 1700

[illegible]
[illegible]
Oil on canvas
[illegible]

[illegible]
[illegible] – Antwerp 1629

[illegible]
[illegible]
Oil on wood
[illegible]

[illegible]
Flanders, 1620 – Amsterdam 1682

[illegible]
[illegible]
Oil on canvas
[illegible]

Peter Wtewael
Utrecht about 1596/1600 – Utrecht 1660

[illegible]
[illegible]
Oil on copper
[illegible]

Johannes de Bray
Amsterdam 1597 – Haarlem 1658

[illegible]
[illegible]
Oil on wood
[illegible]

[illegible]
[illegible]
Oil on wood
[illegible]

Gerbrandszoon Stoedewijk
Haarlem 1598 – Amsterdam 1651

The Wedding at Kenaria and Kana
[illegible]
Oil on wood
[illegible]

Jan Brandtsz de Glas
Brussels 1748 – Antwerp 1825

[illegible]
[illegible]
Oil on copper
[illegible]

Pieter Jacobs Codde
Amsterdam 1599 – Amsterdam 1678

[illegible]
[illegible]
Oil on wood
[illegible]

Cornelis Lodewijksz. van Haarlem
Haarlem 1562 – Haarlem 1638

The Adoration of the Shepherds
About 1598
Oil on wood
[illegible]

Georg Flegel
Olomouc 1566 – Frankfurt am Main 1638

Still Life with Crayfish and Pike's Head
Between 1630 and 1638
Oil on wood
[illegible]

Jan Dyk
Antwerp 1611 – Antwerp 1643

Still Life with Cloth, Sliced Springbok, Partridges and Game, with a Cat and Mouse
About 1630
Oil on canvas
[illegible]

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20.

Fede Galizia
Milan 1578 – Milan about 1630

Glass Tazza with Peaches, Intrusive Flowers and Apples
About 1607
Oil on wood
30.3 x 41.7 cm
2015.19 [ill. 18]

Jan Hackaert
Amsterdam 1628 – Amsterdam (?) about 1685
Figures attributed to Johannes Lingelbach
(1622-1674)

A Stag Hunt in a Forest
About 1665-1674
Oil on canvas
35 x 28.7 cm
2015.25 [ill. 10]

Jan van der Heyden
Gorinchem 1637 – Amsterdam 1712

View of the Groote Kerk, or the Church of Our Lady, in the Town of Veere, Zeeland
About 1660-1670
Oil on wood
29.3 x 23.8 cm
2015.26 [ill. 24]

Claude Gellée, called Claude Lorrain
Champagne, France, 1604/05 – Rome 1682

The Daughters of Hekes Searching for Their Brother Phaëton
1658
Oil on canvas
57.5 x 76.6 cm
Gift of Mr. and Mrs. Michal Hornstein in honour of Hilliard T. Goldfarb
2014.82 [ill. 9]

Willem van Mieris
Leiden 1662 – Leiden 1747

Portrait of a Man
1715 (?)
Oil on wood
14.6 x 10.6 cm
2014.77

Portrait of a Woman
1715 (?)
Oil on wood
14.2 x 10.5 cm
2014.80

Joos de Momper the Younger
Antwerp 1564 – Antwerp 1635
and
Jan Brueghel the Elder
Brussels 1568 – Antwerp 1625

Wide Mountain Landscape with Travellers and Beggars
About 1620
Oil on canvas
181.8 x 219 cm
2015.21 [ill. 7]

Jean-Michel Picart
Antwerp about 1600 – Paris 1682

Bouquet of Flowers in a Vase with a Relief of Leaves
1630s or 1640s
Oil on wood
65 x 46.5 cm
2014.78 [ill. 14]

Cornelis van Poelenburgh
Utrecht 1594/95 – Utrecht 1667

Lot and His Daughters
1632 (?)
Oil on wood
35.5 x 51.8 cm
2014.34 [ill. 11]

Pieter Jansz. Pourbus
Gouda (?) 1523/24 – Bruges 1584

Pendant Marriage Portraits of a Man, Aged Twenty-five, and a Woman, Aged Eighteen
1574
Oil on wood
49.8 x 35.3 cm (each)
2015.30-31 [ill. 1 and 2]

Adam Pynacker
Schiedam, Holland, about 1620 – Amsterdam 1673

Cowherd in an Italian Landscape
About 1650-1653
Oil on canvas
50.2 x 43.1 cm
2014.77 [ill. 8]

Joris Gerritsz. van Schooten
(?) about 1585 – Haarlem after 1655

Still Life with Ham, Cheese, Rasher and Buns
About 1640
Oil on wood
49.1 x 77.5 cm
2014.58 [ill. 16]

Hendrick van Steenwijck the Younger
Antwerp 1550 – Leiden about 1649

Interior of a Gothic Church
1614
Oil on copper
24.2 x 36.2 cm
20 4.76 [ill. 5]

Simon de Vlieger
Rotterdam 1600/1601 – Weesp 1653

Ships near a Rocky Coast with Awaiting Landing Party
1651
Oil on wood
75.5 x 107.9 cm
20 5.20 [ill. 25]

Joseph Wright of Derby
Derby 1734 – Derby 1797

Lake by Moonlight with Castle on Hill
About 1787
Oil on canvas
118.4 x 76.3 cm
20 5.32 [ill. 23]

Gifts of Mr. and Mrs. Michal Hornstein

11.

12.

13.

14.

15.

16.

INTERNATIONAL ART

ANCIENT CULTURES

ANATOLIA, TURKEY
Early Stone Age II

Pebble
Early 5th millennium B.C.
Marble
2.7 x 1.5 x 0.8 cm
2014.246

Female figurine
3rd millennium B.C.
Marble
15.4 x 7.6 x 0.7 cm
2014.247

Figurine
3rd millennium B.C.
Terracotta
7.5 x 3.8 x 5.2 cm
2014.254

Animal bird
3rd millennium B.C.
Terracotta
24.4 cm (9.6 in); 17.7 cm (6.9 in)
2014.255

Seal
3rd millennium B.C.
Marble
1.6 cm (0.6 in); 3.2 cm (1.3 in)
2014.266

Gift in memory of David Ross and Anne-Marie Bourgeois Ross, from Ronald, Leslie, Eric, and Francine Ross

ANATOLIA, TURKEY
Geometric Period, period

Weight
5th–4th c. B.C.
Argyle
2 x 1.5 x 0.4 cm
Gift in memory of David Ross and Anne-Marie Bourgeois Ross, from Ronald, Leslie, Eric, and Francine Ross
2014.258

ANATOLIA, TURKEY
Hellenistic period

Weight
5th–4th c. B.C.
Argyle
2 x 1.5 x 0.4 cm
Gift in memory of David Ross and Anne-Marie Bourgeois Ross, from Ronald, Leslie, Eric, and Francine Ross
2014.262

ANATOLIA, TURKEY
Roman, Age of

Earring
2nd–3rd c. A.D.
Bronze (?)
14.6 cm (5.7 in); 11 cm (4.3 in)
2014.253

Weight
1st–2nd c. A.D.
Pb
4.3 x 4.1 x 0.5 cm
2014.257

Weight
Byzantine
2.1 x 1.9 x 0.3 cm
2014.259

Weight, Hygeia R
5th–6th c. A.D.
Hematite
0.5 x 0.9 x 0.1 cm
2014.251

Weight, Mary
3rd c. A.D.
Gold, agate
1.5 x 1.5 x 0.3 cm
2014.252

Ring Engraved with Weight
1st half of 1st c. B.C.
Gold, quartz
0.3 x 1.3 x 1.4 cm
Gift in memory of David Ross and Anne-Marie Bourgeois Ross, from Ronald, Leslie, Eric, and Francine Ross
2014.262

ANATOLIA, TURKEY
Roman, Age of

Earring
2nd–3rd c. A.D.
Bronze (?)
14.6 cm (5.7 in); 11 cm (4.3 in)
2014.253

Weight
1st–2nd c. A.D.
Pb
4.3 x 4.1 x 0.5 cm
2014.257

Weight
Byzantine
2.1 x 1.9 x 0.3 cm
2014.259

Weight, Hygeia R
5th–6th c. A.D.
Hematite
0.5 x 0.9 x 0.1 cm
2014.251

Weight, Mary
3rd c. A.D.
Gold, agate
1.5 x 1.5 x 0.3 cm
2014.252

Ring Engraved with Weight
1st c. A.D.
Metal, red paper
1.5 x 1.4 x 1.2 cm
2014.254

Lamp
1st c. A.D.
Gold, onyx
1.5 x 1.4 x 0.9 cm
2014.255

Earring
1st c. A.D.
Gold, agate (?)
4 x 1.9 x 1.4 cm
2014.257

Gifts in memory of David Ross and Anne-Marie Bourgeois Ross, from Ronald, Leslie, Eric, and Francine Ross

ANATOLIA, TURKEY
Ceramic period (?)

Bowl
8.3 x 3.2 x 0.9 cm
19.8 x 3.2 x 0.5 cm
2014.245, .250

Inscribed Sherd
Bronze
2.7 x 0.2 x 1.5 cm
2014.261

Spindle
Bronze
3.1 x 1.6 x 0.2 cm
16.7 x 0.7 x 0.5 cm
2014.251–252

Weight
Green quartz (glauconite)
0.1 x 0.4 x 0.1 cm
2014.251

Gifts in memory of David Ross and Anne-Marie Bourgeois Ross, from Ronald, Leslie, Eric, and Francine Ross

ANATOLIA, TURKEY
Byzantine period

Bishop's Chair
Bronze
13 x 2.5 x 0.3 cm
Gift in memory of David Ross and Anne-Marie Bourgeois Ross, from Ronald, Leslie, Eric, and Francine Ross
2014.249

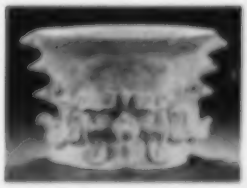
ANATOLIA, TURKEY
Ottoman period (1707–1923)

Weight
Agate
2 x 1.5 x 1.8 cm
Gift in memory of David Ross and Anne-Marie Bourgeois Ross, from Ronald, Leslie, Eric, and Francine Ross
2014.256

CHINA
Western Han Dynasty (206 B.C.–9 A.D.)

Fragment, also known as a Canteen Jar
Earthenware, painted decoration
25 x 15 x 2.2 cm
Gift of Lowajet Trust Inc. and Jacques Knoll
2015.377

GUATEMALA, PETÉN
Classic Period (100 A.D.–830 A.D.)
Maya



Vase or Platter Bearing the Likeness of the Ka'a
Lead Glaze
600–900 A.D.
Polychrome painted pottery
21 3/4 x 19 5/8 x 2 1/8 in.
Gift of Paul Gaglion
2016.178

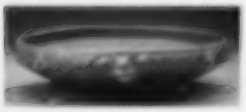
JAPAN
Kongo Misora Sotaro
Taisei 1925 – Japan 1999

Lotus, Magnolia Flowers, Bamboo, Cactus
Mid-1920–1930 s
Earthenware, painted decoration in polychrome enamel over white slip
5 1/2 x 20 x 9 cm
Gift of Philip Cheung in memory of Yu-Jin Kok Sue
2014.107.1–2

JAPAN, KYOTO
Late Edo period, c. 1870 Meiji era or Meiji period
Zeniki Yohei

Incense Box (Kogo)
1890 s
Porcelain, painted decoration in polychrome enamel, gilding
2 3/4 x 3 1/4 x 1 1/4 in.
Gift of Philip Cheung in memory of Wen Hsiu Kok
2014.152.1–2

MEXICO, GUADALAJARA
Late Pre-Hispanic Period (200 B.C.–350 A.D.)
Tlaquepaque



Bowl
400 B.C.E.
Stained and painted pottery
7.6 cm (3 in.); 20.3 cm (8 in. diam.)
Gift of Lee Friedlander
2014.155

MYANMAR (BURMA), SHAN HILLS
Kyaik-pun-do

Kettle drum, also known as a Rain Drum
10th–11th c.
Copper alloy (bronze)
45 cm (17 3/4 in.) diameter
Gift of Sonnabend Collection and Jacques Knoll
2014.170

MYANMAR, THAILAND, or CAMBODIA
Bronze, Angkor period, reign of Jayavarman VII
(1181–1220)

Buddha in Meditation
Late 12th–early 13th c.
Copper alloy (bronze)
19.8 x 12.7 x 7 cm
Gift of Sonnabend Collection and Jacques Knoll
2014.126

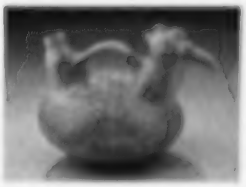
PERU, CENTRAL COAST or NORTH COAST
Moche Intermediate Period, 100–549 A.D.
Lambayeque

Shell with Geometric Incised Motifs
1100–1470 A.D.
Lattice, carved wood
30 x 123 cm
Gift of Joan Flack Peat in memory of Michael Evan Peat
2014.177

PERU, NAZCA CULTURE, COAST or SOUTHERN HIGHLANDS, probably **AREQUIPA**
Late Intermediate Period to Early Horizon (1100–1532 A.D.)
13.12 ft. (4 m)
1 weighted line

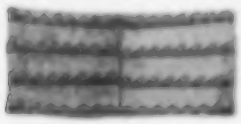
Shell with Geometric Incised Motifs
1100–1350 A.D.
Colorful wood
30 x 158 cm
Gift of Joan Flack Peat in memory of Michael Evan Peat
2014.177

PERU, NORTH COAST
Early Moche Style Period (200 B.C.–700 A.D.)
Virú



Bridge-spouted Shell Bottle
200–400 A.D.
Pottery
19.5 x 11.5 x 12.5 cm
Gift of Monique Knoll
2015.335

PERU, NORTH COAST or NORTHERN HIGHLANDS
Early Intermediate Period (200 B.C.–700 A.D.)
Moche

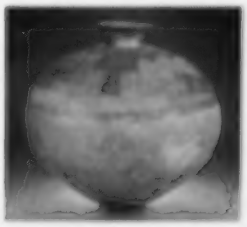


Shirt with Geometric Decoration (Lukka)
450–700 A.D.
Camelid wool
18 x 90 cm
Gift of Joan Flack Peat in memory of Michael Evan Peat
2014.200

PERU, SOUTH COAST
Middle Horizon (550–1000 A.D.)
Nasca Style

Shirt with Geometric Decoration (Lukka)
650–750 A.D.
Cotton, camelid wool
18 x 85.5 cm
Gift of Joan Flack Peat in memory of Michael Evan Peat
2014.180

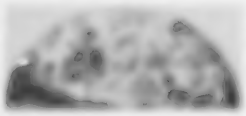
PERU, SOUTH COAST or, VERY OFTEN OF MOCHE
Late Intermediate Period (1100–1470 A.D.)
Nasca (1450–1532 A.D.)
Wari, perhaps

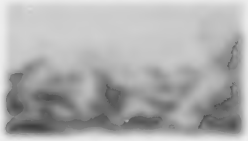


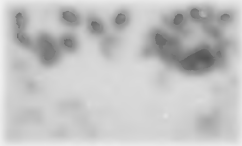
Container with Anthropomorphic Decoration
1470–1532 A.D.
Colorful pottery
30 cm (11 3/4 in.) diameter
Gift of Joan and Roy Heidt
2015.19

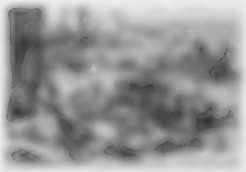
INTERNATIONAL ART (CONT'D)

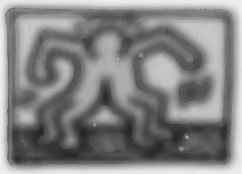
WORKS ON PAPER

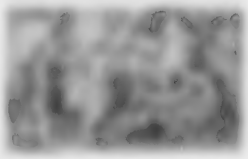


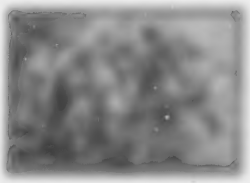


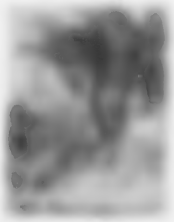




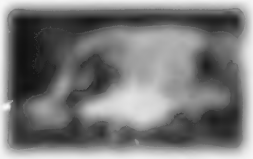


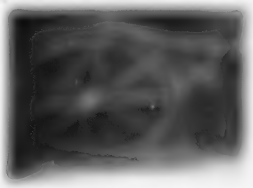


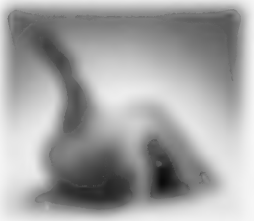


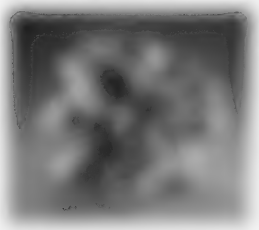


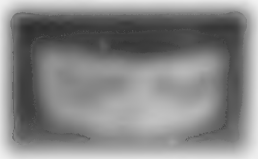
INTERNATIONAL ART (CONT'D)

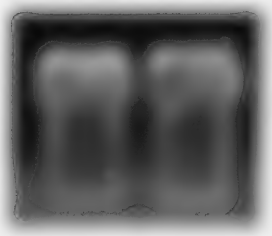


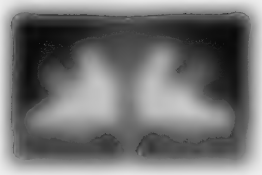


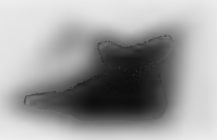


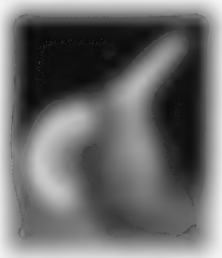


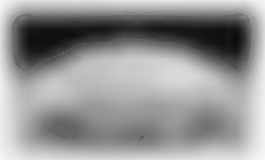


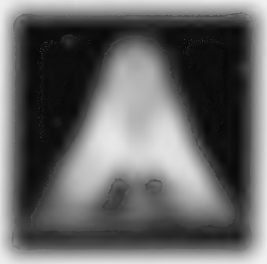


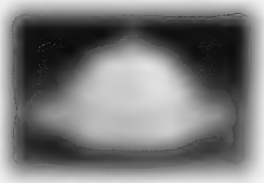


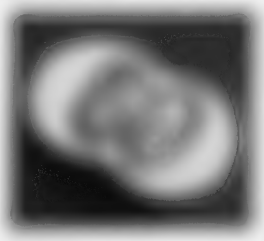


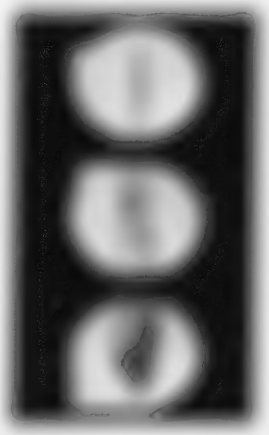


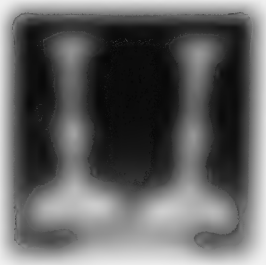






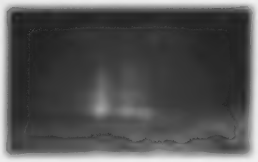




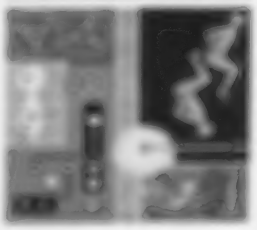


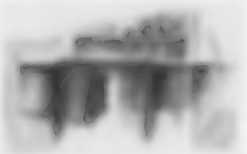
QUEBEC AND CANADIAN ART

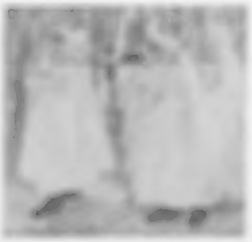
PAINTINGS

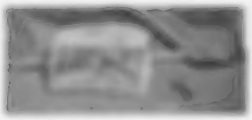


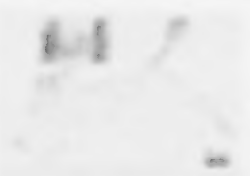
WORKS ON PAPER

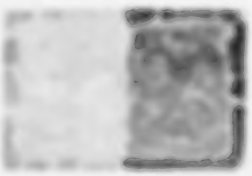


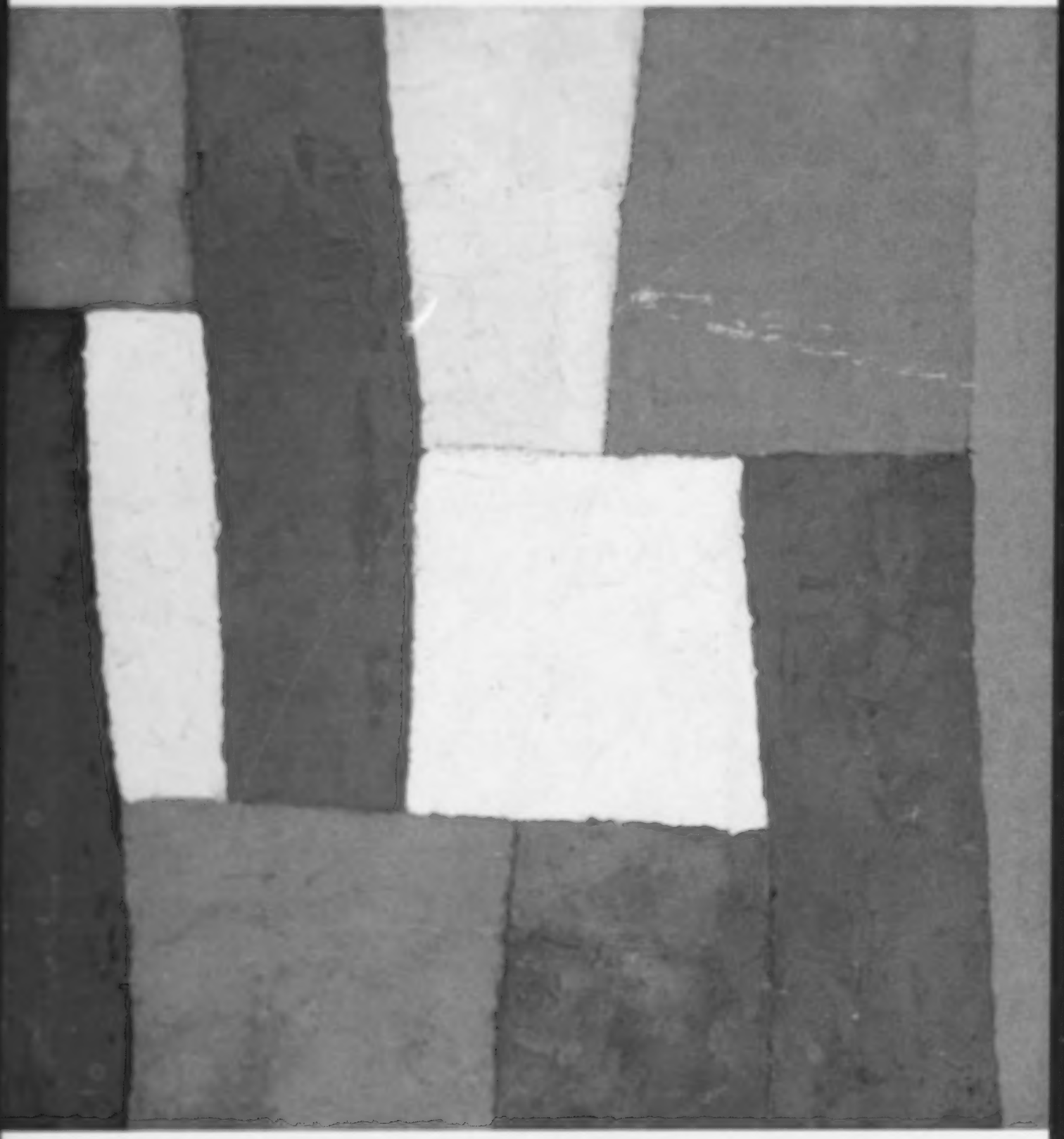




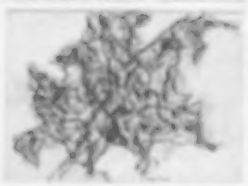








QUEBEC AND CANADIAN ART (CONT'D)



PAINTING

Théophile Hamel
Sainte-Foy, Quebec, 1817 – Quebec City 1870

...27 with Her Dog
1840
Oil on canvas
83.3 x 65.5 cm
Gift of Kathleen Sawyer Stott in memory of her adoptive father, René Bélanger
2014.215

Adrien Hébert
Paris 1890 – Montreal 1967

The Entrance to My Studio
About 1938
Oil on canvas
56.3 x 46.7 cm
Purchase, the Museum Campaign 1988-1993 Fund
2014.190

Nicolas Lachance
Born in Saint-Prime, Quebec, in 1981

A-57
From the series "Bloom"
2013
Acrylic lacquer on canvas
180.3 x 147.4 cm
Purchase, thanks to the Montréal Museum of Fine Arts' sponsorship of the artist's studio in the Darling Foundry
2014.367

Jean-Paul Lemieux
Quebec City 1904 – Quebec City 1990

Seascape, Baie Saint-Paul
1935
Oil on wood
53.6 x 67.5 cm
Gift in memory of V. Elizabeth (Betty) Maxwell
2014.222

John Lyman
Montreal, Quebec, 1886 – Kingsley, Barbados, 1967

20 Sketches, including 9 Studies for Tug Plane
Oil on canvas (8)
Oil on paper (5)
Oil on cardboard (4)
Late 1900s-1940s
Various dimensions
Anonymous gift
2015.34-53

Jean McEwen
Montreal 1923 – Montreal 1999

Untitled
1963 or 1964
Oil and varnish on canvas
106.5 x 91.2 cm
Gift of Merck Canada Inc.
2014.325
See page 49

Guido Molinari
Montreal 1933 – Montreal 2004

Untitled
1965
Oil on canvas
91.3 x 76 cm
Gift of the Riopelle family
2014.273
See page 47

Evan Montpetit
Born in Sault Ste. Marie, Ontario, in 1965

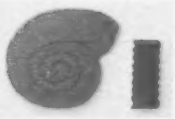
The Impending Storm
The Fourth of March
And the End of the Trail
From the "Trilogy of St. Thomas"
2004
Acrylic on canvas
Various dimensions
Gift of W. Brian C. Bailey in honour of Nathalie Bondil
2014.196.1-3

Mimi Parent
Montreal 1924 – Villars-sur-Ollon, Switzerland, 2005

Portrait of Suzanne (Suzanne Sel?)
About 1947
Oil on cardboard
55.6 x 46 cm
Gift of Simon Blais
2014.397
See page 61

Guy Pellerin
Born in Sainte-Agathe-des-Monts, Quebec, in 1954

No. 90 – Fragment
1984
Acrylic on canvas mounted on wood
121 x 106 x 2 cm
Gift of the artist
2015.35



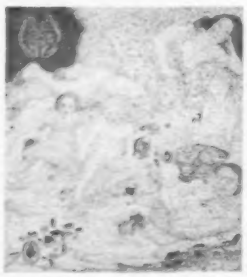
No. 128 – Print
1988
Acrylic on canvas mounted on wood
119 x 190 x 2 cm
Gift of the artist
2015.36.1-2

No. 90 – E
1983
Graphite, gesso and acrylic on canvas
174.5 x 132 cm
Gift of the artist
2015.37

William Ronald
Stratford, Ontario, 1926 – Barrie, Ontario, 1998

Signals
1955
Enamel paint on hardboard
67.2 x 153 cm
Gift of Michel Constantin
2014.260

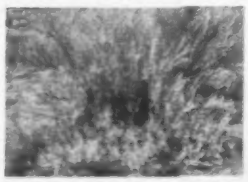
Marion Wagschal
Born in Port of Spain in 1943



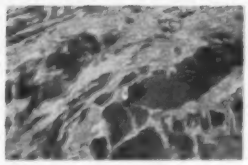
Artists and Children
1988
Oil on linen, metal foil, metallic paint
254 x 211 cm
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Museum Campaign 1988-1993 Fund
2014.101

PHOTOGRAPHY

Edward Burtynsky
Born in Saint Catharines, Ontario, in 1955



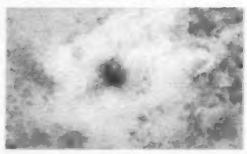
Landscape Study #7, Utah
1983, printed 2007
Chromogenic print, 8/25
49.3 x 60.6 cm
Gift of Roy Lacoud Heenan, O.C.
2014.201



Oil Spill #1, BP Macondo Fire, Gulf of Mexico, May 11, 2010
2010
Chromogenic print, 1/6
120.6 x 161.3 cm (sight)
Gift of Roy Lacoud Heenan, O.C.
2014.302

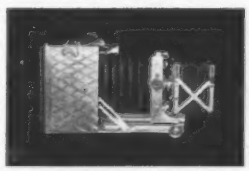
Geneviève Cadieux
Born in Montreal in 1955

Untitled (Hand)
1997
Gelatin silver print, artist's proof 3/6
57.3 x 50.4 cm
Gift of Jocelyne Poliquin and Jacques Bilodeau
2014.271



Circles of Sorrow
1995
Chromogenic print, 1/2
90.1 x 135.8 cm
Gift of Roy Lacoud Heenan, O.C.
2014.303

Michel Campeau
Born in Montreal in 1968



Sinclair Traveller One, London, England, 1927
From the series "Industrial Splendour and Fell Stitch"
2013
Inkjet print, 1/8
71.4 x 99.2 cm
Purchase, the Museum Campaign 1988-1993 Fund
2015.11
© Michel Campeau / SODRAC (2015)

Stan Douglas
Born in Vancouver in 1960

Royal Bank of Canada / Parking Lot, Habana Vieja
2004
Chromogenic print, 2/7
170.9 x 158.2 cm (sight)
Gift of Roy Lacoud Heenan, O.C.
2014.304

Éliane Excellent
Born in Saint-Hubert, Quebec, in 1975

Obstacles II
2004
Gelatin silver print, 5/5
25.4 x 27.8 cm
Gift of Roy Lacoud Heenan, O.C.
2014.305

Claudie Gagnon
Born in Montreal in 1964

the Beauty of the Spectacle, After Otto Dix
2014
Inkjet print, 1/3
105.5 x 91 cm
Anonymous gift
2014.168

Miodrag Gulasch
Born in Novi Sad, Serbia, in 1969

Drinking from a River in Quebec that I Am Pretending Is the Danube, Where It Flows into the Danube near Belgrade
2015
Chromogenic print, 1/3
148.9 x 214 cm (sight)
Purchase, the Museum Campaign 1988-1993 Fund
2014.137

Clara Gutsche
Born in Saint Louis, Missouri, in 1949

42 Photographs
From the series "The Comic Sisters"
1974-1976
Silver chloride prints, selenium toning
12.7 x 10 cm or 10 x 12.7 cm (each)
Gift of the artist
2014.110-151
© Clara Gutsche / SODRAC (2015)

QUEBEC AND CANADIAN ART (CONT'D)

Adad Hannah
Born in New York in 1971

Aphrodite
2008
Chromogenic print, 6/7
100.5 x 135.3 cm
Gift of Foy Lacaud Heenan, O.C.
2014.306
See page 21

The Raft of the Medusa, (10) Mile House) 2
2009
Chromogenic print, 4/5
99.7 x 133 cm
Gift of Foy Lacaud Heenan, O.C.
2014.307

Fred Herzog
Born in Stuttgart in 1930

Two White Cars, Quebec City
1959, print 2008
Ink-jet print, 3/20
71.1 x 96.6 cm
Gift of Foy Lacaud Heenan, O.C.
2014.309

Michel Lamothe
Born in Saint-Louis-de-France, Quebec, in 1949

23 Photographs
From the series "Everyday Landscapes"
1954-2005
Ink-jet prints, 1/5
Approx. 61 x 76 cm or 76 x 61 cm (each)
Gift of Michel Lamothe
2014.368-390

Camera Obscura No. 2
1984
4 gelatin silver prints, 1/5
40.6 x 50.6 cm (each)
Gift of Michel Lamothe
2014.391.1-4

Camera Obscura No. 4
1984
4 gelatin silver prints, 1/5
Approx. 115 x 88 cm (each)
Gift of Michel Lamothe
2015.186.1-4

Garden, Saint-Barnabé
1953
3 gelatin silver prints, 2/5
Various dimensions
Gift of Michel Lamothe
2015.185.1-3

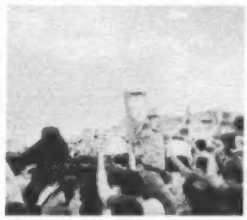
John Massey
Born in Toronto in 1950

10 Photographs
From the series "Studio Projections"
1979, print 2009
Ink-jet prints, 4/4
21.7 x 28.7 cm (each)
Gift of W. Bruce C. Bailey
2015.173.1-10

18 Photographs
From the series "Faux Indall"
1968-1999
Gelatin silver prints, selenium toning
Approx. 40 x 50 cm (each)
Gift of W. Bruce C. Bailey
2015.174.1-18

6 Photographs
From the series "Modern Waiting Area"
1997
Gelatin silver prints, selenium toning, 1/1
Approx. 29.8 x 49.4 cm (each)
Gift of W. Bruce C. Bailey
2015.175.1-6

Aydin Matlabi
Born in Tehran in 1952



Blue Veil
Man Leading Liberty
Chilli on Roof No. 2
Freedom Square No. 1
Revelation on the Phase
Soldier against a Wall
From the series "Landscape, Revolution, People"
2009
6 Ink-jet prints, 3/21
Approx. 66 x 66 cm (each)
Gift of the artist
2014.155-164

John Max
Montreal 1935 – Montreal 2011

Sam Tata
From the series "Open Passport"
About 1965-1972, print 1970-1972
Gelatin silver print
40.5 x 50.4 cm
Gift of Leo Rosshandler
2014.334

Jon Rahman
Born in Montreal in 1981

17 Rue du Docteur Dordain et Fils, Rennes, Brittany, France
Iokseig 890, Finnmark, Norway
From the series "The Nine Eyes of Google Street View"
2013
2 Ink-jet prints, 1/1
101.6 x 162.6 cm (each)
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Museum Campaign 1988-1993 Fund
2014.166-170

Michael Rougier
England 1925 – Victoria, British Columbia, 2012

Preparing for a Violent Strike at Asbestos Mine, Quebec
1949
Gelatin silver print
25.4 x 20.7 cm
Gift of Emmanuel Cassivi
2014.182

Jeff Wall
Born in Vancouver in 1946

Blind Window No. 3
2006
Chromogenic print, artist's proof XVIII/XX
22.5 x 29.4 cm
Gift of Roy Lacaud Heenan, O.C.
2014.508

Schneiderei, Vancouver – Spring
2011
Ink-jet print, 4/15
48.7 x 62.1 cm
Gift of Roy Lacaud Heenan, O.C.
2015.191

Chih Chien Wang
Born in Tainan, Taiwan, in 1979

Grapes in a Glass
2003
Ink-jet print, 5/5
50.3 x 40.2 cm
Gift of Roy Lacaud Heenan, O.C.
2015.190

SCULPTURE

Valérie Blass
Born in Montreal in 1967

Sculpture bikini
2012
Laser engraving on granite
179.3 x 19.5 x 24 cm
Gift of Valérie Blass, courtesy of Nick and Dale Tedesch
2014.597

Robert Tait McKenzie
Almonte, Ontario, 1867 – Philadelphia 1938

Bigsby
1916
Bronze
Roman Bronze Works, New York
35.4 x 20.1 x 29 cm
Gift of Emmanuel Cassivi
2014.106

Yannick Pouliot
Born in Sainte-Justine-de-Newton, Quebec, in 1975

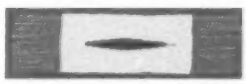
Les ensembliers
2010
Various materials
93 x 318 x 48 cm
Gift of the artist
2014.189
See page 57

MIXED MEDIA

Iain Baxter&
Born in Middlesbrough, England, in 1936

Animal Preserve: –One of a Kind
2007
Glass canning jar, dichloromethane, stuffed toy
19.5 cm (h.); 11 cm (diam.)
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2014.90

Nadia Myre
Born in Montreal in 1974



Cross
Scar Stitch
Yoke
Mirrors
Circle
From the series "Scarscapes"
2009
Seed beads, thread
10.5 x 36 x 0.2 cm (each)
Gift of Nadia Myre
2014.395-399
© CARCC

Indian Act
2000-2002
Glass beads, copy of pages 30 and 41 of the *Indian Act*, adhesive tape, thread, felt
2 works; approx. 42.5 x 34.7 x 1.7 cm (each)
Gift of Stéphane Couchies
2015.241-242

Jana Sterbak
Born in Prague in 1955

The Hat Shot (Clothing for a Performance)
1992
Silk crepe, male hair, hanger
80 x 45 x 7.6 cm
Gift of Roy Lacaud Heenan, O.C.
2015.192

VIDEO

Milutin Gubash
Born in Novi Sad, Serbia, in 1969

Teatime
2005
Colour video with sound, 1/3
Duration: 1 min
Anonymous gift
2014.180

Blade
2003
Colour 16 mm film transferred to video, with sound, 1/3
Duration: 1 min 30 s
Anonymous gift
2014.181

Michel Lamothe
Born in Saint-Louis-de-France, Quebec, in 1949

Facing the Camera
1983
Black and white 16 mm film transferred to video, 3/5
Duration: 9 min
Gift of Michel Lamothe
2015.187

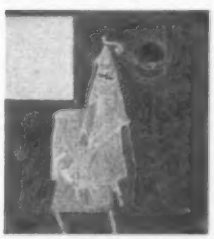
INUIT ART WORKS ON PAPER

Shuvinai Ashoona
Born in Cape Dorset, Nunavut, in 1961

Happy Mother
20" 3
Coloured pencil, graphite, ink
121 x 121.5 cm
Purchase, Monique Parent Fund
20" 4.91

Bathing Scene
20" 3
Coloured pencil and ink over traces of graphite
127.5 x 70 cm
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Museum Campaign 1988-1993 Fund
20" 4.98

Astal Toonoo
Born in Cape Dorset, Nunavut, in 1959



Things in the Studio During a Blizzard
20" 3
Crayon
152.5 x 112.1 cm
Purchase, Madeleine Bélanger Fund
20" 4.99
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My hand
20" 2
Crayon
50.2 x 65.3 cm
Purchase, gift of Michael S.B. Hairston
20" 4.100
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INUIT ART SCULPTURE

Latchokassie Akesuk
Arctic Bay, Nunavut, 1919 – Cape Dorset, Nunavut, 2000

Untitled (Owl)
About 1973
Seattle
31 x 15 x 19.5 cm
2014.223

Untitled (Bird Family)
About 1973
Seattle
21.4 x 22.3 x 7.1 cm
2014.224
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Untitled (Puffin)
About 1973
Seattle
31.3 x 39 x 16.3 cm
2014.225

Peter Utungi Amaaka
Born in Kogak, Nunavik, in 1934

Untitled (Hunter Preparing Snow Knife)
1974
Seattle
33.9 x 25.2 x 16.7 cm
2014.206

Kenoyak Amarualik
Born near Kangiqsualujjuaq, Nunavik, in 1935

Untitled (Hunter and Dog with Bird)
About the late 1970s
Caribou antler, leather
18 x 43 x 22 cm
2014.205.1-3
See page 63

Untitled (Spirit)
About 1973
Whale bone
48.7 x 72.5 x 8.5 cm
2014.268.1-2
© Public Trustee of Nunavut, Estate of Kenoyak Ashevak

Kenojuak Ashevak
Ikirasak camp, Nunavut, 1927 – Cape Dorset, Nunavut, 2013

Untitled (Young Owl)
About 1973
Stone
12.7 x 17 x 14.7 cm
2014.200
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Tommy Ashevak
Thom Bay area, Nunavut, 1933 – Taloyoak, Nunavut, 1996

Untitled (Shaman)
1973
Whale bone
44.5 x 60 x 27 cm
2014.215

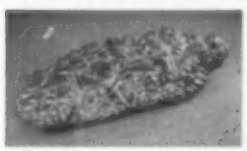
Lucassie Echalook
Born in a camp near Inukjuak, Nunavik, in 1942

Untitled (Two Women Covering a Kayak with Seal Skin)
About 1973
Stealite
21.5 x 56.7 x 45.5 cm
2014.232

Ruditaq Inukpuk
Born in Taloyoak, Nunavut, in 1956

Untitled (Spirit)
1973
Stealite, ivory
16.9 x 15 x 7.9 cm
2014.217

Charlie Aldakuallak Inukpuk
Born in Kotak, Nunavik, in 1941



Untitled (Group of Ten Women Sewing Skins on Frame)
About 1973
Stealite
21.5 x 29.5 x 34.2 cm
2014.214

Untitled (Returning from Hunting)
About 1973
Stealite
18.1 x 12.5 x 29.5 cm
2014.211

Johnny Mamnut Inukpuk
Richmond Gulf area, Nunavik, 1911 – Inukjuak, Nunavik, 2007

Untitled (Mother and Child Stealing a Seal Skin Line)
About 1973
Stealite
30 x 36.5 x 29.2 cm
2014.216

Untitled (Mother and Child)
About 1972
Stealite
30 x 25 x 11.5 cm
2014.212

Osuitok Ipeelee
Nuvuqquatalik camp, Cape Dorset, Nunavut, 1923 – Cape Dorset 2005

Untitled (Mariners)
About 1977
Stealite, caribou antler
25.2 x 37.2 x 21.9 cm
2014.234, 1 – 4

Jaunisié Jaitsié (Jeannassie Jack) Inukallo
Born south of Puvirnituq, Nunavik, in 1949

Untitled (Negotiated Polar Bear Fighting Back)
1973
Stealite, caribou antler, sealskin
35 x 57.5 x 25 cm
2014.236, 1–3

Untitled (Falcon)
About 1973
Stealite
42 x 37.3 x 28.7 cm
2014.219

Simon Kiawalluk
Nachvakvik Islands, Nunavik, 1925 – unknown, Nunavik, ?

Untitled (Two Figures Carrying a Kayak)
About 1973
Stealite
20.3 x 43.6 x 16.6 cm
2014.229

Johnny Kanik
Born in Qallyuq on the Belcher Islands, Nunavut, in 1941

Untitled (Spirit Animal)
Early 1970s
Stealite
58.5 x 24 x 17.3 cm
2014.221

Mathusi Nungaq Kauyaua
Born in a camp near Puvirnituq, Nunavik, in 1932

Untitled (Hunter and Seal)
About 1973
Stealite
32.5 x 28.8 x 36.7 cm
2014.233

Philipoosie Kaulluvee
Probably born in the Lough on Island area, Nunavut, in 1939

Untitled (Sea Bird)
About 1973
Whale bone
69 x 57.7 x 50.8 cm
2014.222

Nancy Akudlik Kigusiutuk
Near Inukjuak, Nunavik, 1932 – Great Whale River, Nunavik, 1985

Untitled (Walrus Spirit Ship)
About 1973
Stealite
37.5 x 18 x 27 cm
2014.226

Pootoosie Kigusiutuk
Born in the Richmond Gulf area, Nunavik, in 1948

Untitled (Hunter and Seal)
About 1973
Stealite
32.5 x 24.3 x 16 cm
2014.231

Samson Kiliptegotka
Born in Puhigtuq camp, near Inukjuak, Nunavik, in 1931

Untitled (Man with Kayak)
About 1973
Stealite
31 x 51.5 x 32 cm
2014.228

Untitled (Mother Nursing Baby and Stretching)
Stealite?
1973
Stealite
53.5 x 27.8 x 23 cm
2014.230

Annie Mivalaaja
Near Inukjuak, Nunavik, 1930 – Kangiqsujuaq, Nunavik, 1989

Untitled (Mother and Child)
About 1973
Stealite
39 x 32.3 x 9.2 cm
2014.202

Moses Pamegeyak
Back River area, south of Spya Haven, Nunavut, 1950 – (?) 1977

Untitled (Walrus Spirit)
1973
Whale bone
45 x 71.3 x 13.3 cm
2014.236.5-7

Pudlaosie Pootoogook
1937 – 1996
Active in Cape Dorset, Nunavut

Untitled (Mother, Baby Seal and Kill)
About 1973
Stone
66.5 x 37.8 x 24.5 cm
2014.237
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Niviaqsi Qimuqsie
Born in the Cape Smith area, Nunavik, in 1924

Untitled (Walrus)
1973
Stealite
21.3 x 37.4 x 17 cm
2014.235

Silas Qiqiuk
Born in the Back River area, north of Baker Lake, Nunavut, in 1951

Untitled (Mother and Child)
1974
Stealite
19.8 x 24 x 12.4 cm
2014.210

Isah Qimuaksi Sivuarapik
Richmond Gulf area, Nunavik, 1925 – Puvirnituq, Nunavik, 1979

Untitled (Mother and Child Softening Kamik)
About 1973
Stealite
45.5 x 29.8 x 29.7 cm
2014.239

Ike Aglaittuvuk Saudlo
1925 – 1985
Active in Inukjuak, Nunavik

Engraved Stone with Figures, Animals and Scenes
1973
Stealite
41.3 x 7.5 x 10.5 cm
2014.240

David Kattuq Sungaunak
Born in Taloyoak, Nunavut, in 1936

Untitled (Spirit)
1973
Whale bone
69.4 x 10.5 x 8.3 cm
2014.241

Lazarus Qumaqlu Takkalu
Born in Puvirnituq, Nunavik, in 1955

Untitled (Man Fishing Kayak Into The Water)
1973
Stealite
25.7 x 58 x 31 cm
2014.242

Qumaalik Tukkiapik
Born near Puvirnituq, Nunavik, in 1936

Untitled (Caribou Hunting Calf)
About 1973
Stealite
20.5 x 38.5 x 19.5 cm
2014.243

Untitled (Mother and Son Pulling Walrus from Water)
About 1973
Stealite
35 x 53.2 x 32.8 cm
2014.244

Mathew Uttuq
Born in 1933
Active in Inukjuak, Nunavut

Untitled (Spirit)
About 1973
Whale bone, stealite
28.5 x 68 x 17 cm
2014.245

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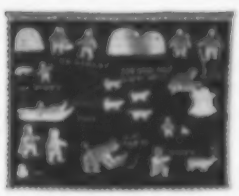
INUIT ART TEXTILES

Mukpo Ovan
Great Whale River area, Nunavik, 1957 – Umiujaq, Nunavik, late 1980s



Winter Scene
About 1974
Stone, wool fabric, cotton
235 x 180 cm
2014.251

Mina Napartuk
Kangiqsujuaq, Nunavik, 1933 – Umiujaq, Nunavik, 2007
and
Annie Mivalaaja
Near Inukjuak, Nunavik, 1930 – Kangiqsujuaq, Nunavik, 1989

Winter Scene
About 1974
Stone, wool fabric, cotton
235 x 180 cm
2014.253

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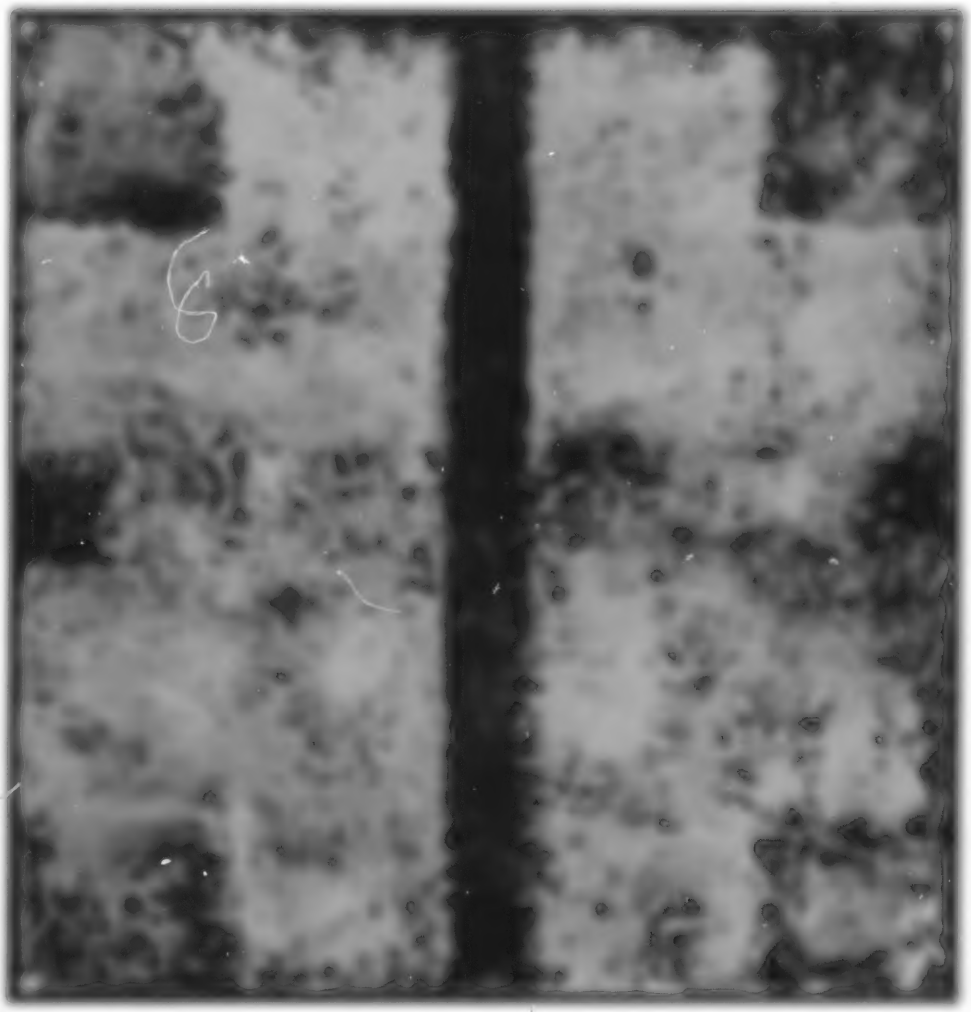

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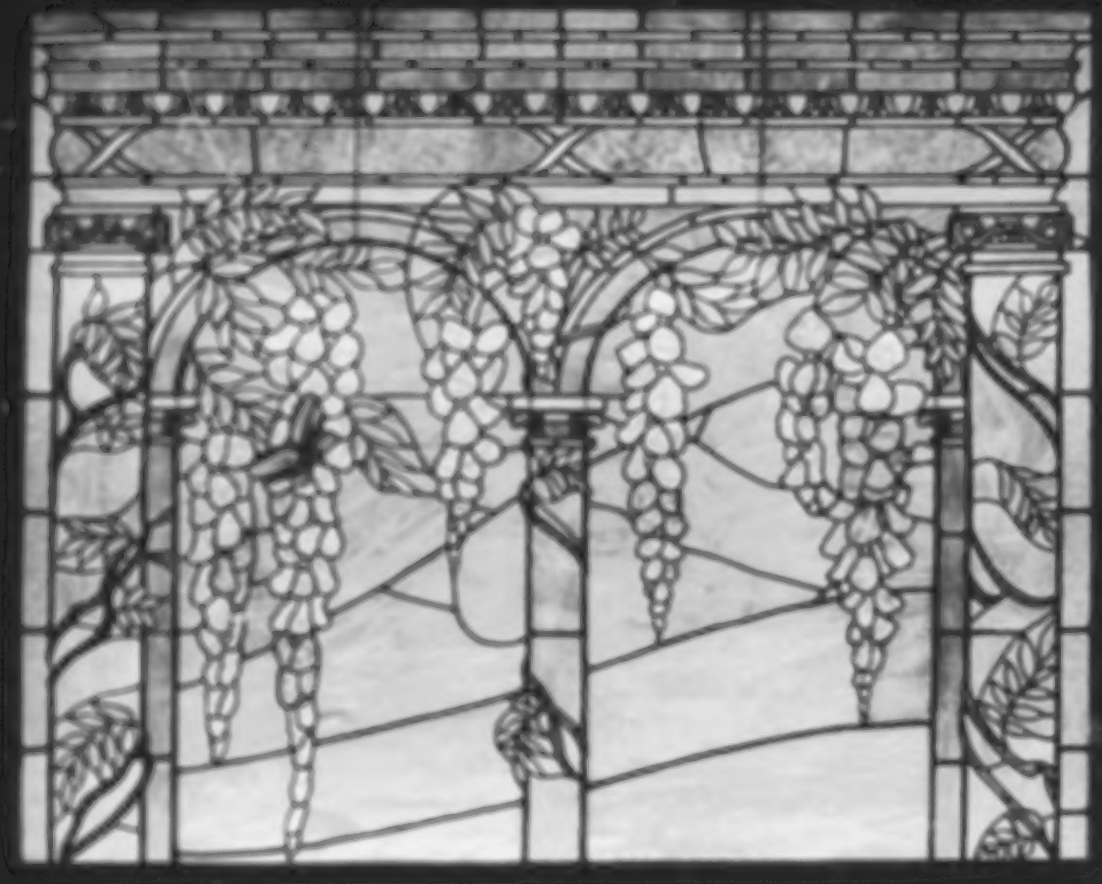
2014-2019 MAJOR FUNDRAISING CAMPAIGN



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La Flèche, Carolina G. K.
Labelle, Claude and Micheline l'Espérance-Labelle
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Lacroix, Thérèse
Lalime-Morrissette, Hélène
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Laporte, Roger
Laramée, Carol Anne
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Lemay, Raymond
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Morin, Georges E.
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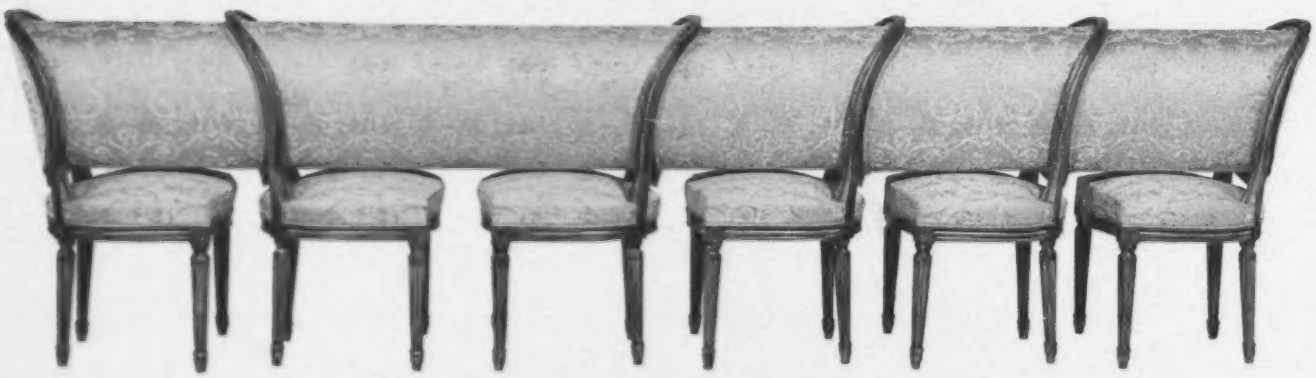
Many thanks to the thousands of donors, including Museum employees, who made contributions of less than $500.

The Montreal Museum of Fine Arts Foundation has made every effort to ensure the accuracy of the information on this list. If we have made any mistakes, please accept our apologies and send your corrections to fondation@mbamtl.org



Yannick Pasbot (born in 1979)
Les ressemblers, 2019, walnut, maple, 93 x 314 x 58 cm. Gift of the artist

ARTE MUSICA FOUNDATION

197 CONCERTS AND EDUCATIONAL ACTIVITIES FOR 44,623 PEOPLE

In its seventh year in residence at the Museum and its fourth season in Bourgie Hall, the Arte Musica Foundation's musical programme at the Museum comprised:

168 CONCERTS ATTENDED BY 43,204 PEOPLE

- 101 concerts presented by the AMF (total attendance of 27,452):
  - 78 concerts in Bourgie Hall (total attendance of 22,075), representing an increase of 10% in the number of concerts and 13% in the audience size in comparison to the previous season. The concerts were divided into sixteen different series. The programme again focussed on leading Canadian musicians while still including a host of renowned musicians from abroad, many of them from France thanks to a new partnership with the Louvre. It should be noted that the number of public concerts presented in Bourgie Hall by the AMF and the attendance at concerts have continued to increase ever since Bourgie Hall was opened;
  - Three free events attended by 882 people;
  - Twenty School Matinées attended by 4,495 people, in collaboration with Education and Community Programmes.
- Sixty seven concerts presented by companies and musical organizations that rented Bourgie Hall (attendance of 15,752).

TWENTY-NINE EDUCATIONAL ACTIVITIES (MUSIC WORKSHOPS, LECTURES AND FILMS) FOR 1,419 PEOPLE

AMBITIOUS PROJECTS

As regards new ventures, the AMF embarked on a great adventure in September 2014: the presentation in concert of all the sacred cantatas of Johann Sebastian Bach – a Canadian first! The cycle will be given in 64 concerts spread over the next eight years, one concert a month from September to April. This ambitious series includes a unique participatory component: at the conclusion of each concert, the audience is invited to sing the final choral of the last cantata. Year One was a resounding success with the public – seven of the concerts were fully booked – and with the media, who gave the event wide coverage. For example, *Le Devoir* rated the opening concert of the series on its list of the five not-to-be-missed concerts of the season.

MUSIC AT THE MUSEUM

In keeping with its mission, the AMF also draws inspiration for its musical programming from the exhibitions presented at the Museum. In fall 2014, *Van Gogh to Kandinsky: Impressionism to Expressionism, 1900-1914* gave us the opportunity to explore in nine concerts the fascinating world of the second School of Vienna (notably Berg and Schoenberg), while *Marvels and Mirages of Orientalism* suggested five concerts of Orientalist music, evidence of European composers' fascination with the Orient in the 19th and early 20th centuries. Furthermore, this exhibition enabled us to hear the celebrated singer Abdelfattah Bennis with his group from Fez, Morocco, performing major pieces from the repertoire of Moroccan Andalusian music. This sold-out concert was presented in collaboration with the Consulate General of Morocco in Montreal and the Council for the Moroccan Community Abroad.

For its second commissioned work, the AMF invited the Quebec composer Julien Bilodeau to create a piece of music inspired by a work from the Museum's collection. *Elegy for Two Pianos*, suggested by Ozias Leduc's painting *Mauve Twilight*, had its world premiere on October 24, 2014, as part of a concert related to the exhibition *Van Gogh to Kandinsky*. This concert, which drew over 350 people, was a great success.

> *"We salute the admirable coherence of the programme of this concert, adhering to the formula adopted by the AMF and its director Isolde Lagacé, which seeks to establish connections between the music presented in its concerts and certain subjects, works or exhibitions of the MMFA."*
> – Michel Conneville, cettevilleetrange.org

In conclusion, in terms of educational activities, the AMF continued to offer lectures and films for the general public in connection with the themes of its concerts, together with activities for young people and families. Exploration workshops, very popular with Family Weekend participants, are programmed in collaboration with Education and Community Programmes, and the School Matinées are offered in partnership with Jeunesses Musicales du Canada.

NATIONAL AND INTERNATIONAL PROFILE

For the presentation of its concerts, the AMF continued to develop partnerships for co-production and co-broadcasting with local organizations (the MSO, Les Violons du Roy, SMAM, I Musici de Montréal, L'Ensemble Caprice, Le Quatuor Bozzini, the Nouvel Ensemble Moderne, McGill University's Centre for Interdisciplinary Research in Music Media and Technology, Festival Quartiers Danses, and Le Club musical de Québec, to name but a few) as well as some from abroad (the Louvre, La Maison des Cultures du Monde and the Cité de la Musique in Paris) in win-win agreements that maximize benefits for both parties.

The period 2014-2015 was marked by a higher international profile for the AMF, both through invitations to musicians from abroad and the growing reputation of Bourgie Hall in the United States and Europe. For example, on December 28, 2014, in a series of three broadcasts on musical life in Quebec, the programme *L'Air des lieux* on the France Musique channel presented a half-hour interview with Isolde Lagacé, Director of the AMF, entitled "Montreal, from Bourgie Hall to the Place des Arts."

A FEW STATISTICS

- Almost 15% of the concerts presented in Bourgie Hall by the AMF were sold out, while the average occupancy of the hall was 61%, which is impressive considering the number of concerts and the wide range of music offered.
- Eleven percent of the audience at concerts for the general public was aged 34 and under. School Matinées, music workshops and shows for young audiences drew 12.6% of the total clientele. We estimate that over 40% are VIP members of the Museum.
- The AMF continued its pricing policy geared to increasing accessibility by charging a reasonable price (average of $34.50 for the regular price) and numerous discounts for VIP members of the Museum (15%), those aged 34 or under (50%) and for the simultaneous purchase of tickets for several concerts (10 to 20%).

In conclusion, with its numerous and varied activities and the relevance and importance of its original unifying approach, the AMF contributes immensely to the development of the music community in Quebec and to promoting and developing the practice of our musicians. As for Bourgie Hall, it is now undoubtedly one of the most beloved concert halls in Quebec. ■

ISOLDE LAGACÉ

General and Artistic Director
Arte Musica Foundation

Nicolas Lancret (1690-1743)
Autumn
About 1725-1730
Oil on canvas
100 x 80 cm
Purchase, F. Cleveland Morgan Fund and the Museum Campaign 1988-1992, and

VOLUNTEER ASSOCIATION REPORT

Since its founding in 1948, the Volunteer Association of the MMFA has helped to raise the Museum's profile and facilitate the realization of its projects by providing it with major financial support. The Association's sixty-seventh year has focussed on development, in step with the new vision of Museum management and the Foundation. In order to optimize our fundraising strategies and harmonize our procedures in a relatively restricted market, the Association employees now come under the aegis of the Foundation, although they will still devote themselves full time to the fundraising events organized by the Volunteers. In the context of this restructuring, Anne-Marie Côté took up her post as Head of Benefit Events this year. She is now assisted by co-ordinator Véronique Thibault, who divides her time between the Association and the Foundation in order to rationalize costs. We wish to take advantage of this opportunity to offer our sincere thanks to Johanne Lejeune, the long-time Executive Director of the Association, for her invaluable contribution, and also to her co-workers, Marie Rouzaud and Marie-Lise Vallières, who have left to take up new challenges.

We note the departure of five of our board members: Micheline B. Crevier, Thérèse Deschênes, Suzanne Legge Ott, Julie Katerine Turcotte and Yvonne Zacios. Outstanding colleagues of our organization for many years, they deserve our warmest gratitude for their commitment and their remarkable contribution.

Fiscal 2014-2015 was an exciting year marked by a dream-like Museum Ball, a benefit evening highlighting the talent of three young virtuoso musicians and our very first family activity, entitled *A Night at the Museum*. These different events have enabled us not only to raise funds but also to make Montrealers of all ages and backgrounds aware of the important role of their caring museum.

2014 MUSEUM BALL

On November 15, 2014, the 800 guests at the Ball were immersed in a dream-like world with *Éclats de rêves*, a theme inspired by the fall's major exhibition, *Van Gogh to Kandinsky: Impressionism to Expressionism, 1900-1914*.

Thanks to the generous involvement of Ball Co-presidents – Luc Bachand, Vice Chairman & Head of BMO Capital Markets, Claude Mongeau, President and Chief Executive Officer CN, and Alan P. Rossy, President and Chief Executive Officer, Groupe Copley – with the support of the committee members, a net profit of over $1,030,000 was generated by the Ball.

This superb event, orchestrated by Roula Rossy, President of the Ball Steering Committee, was conceived by artistic designers Jean-François Bouchard and Benjamin Dupont of Cirque du Soleil, in collaboration with 4U2C. The catering was provided by the celebrated Fairmont The Queen Elizabeth under the direction of Armando Arruda.

The Volunteer Association would like to extend its sincere thanks to all of the sponsors, guests, donors and volunteers who from near or far supported the Museum Ball.

BENEFIT SOIRÉE

On Wednesday, June 4, 2014, the Association presented a dazzling and moving concert in Bourgie Hall featuring three young world-famous Canadian virtuosos: violinist Aimandre da Costa, pianist Winnny Song and cellist Stéphane Tétreault. *One Evening, Three Virtuosos*, the third in a series of benefit soirées organized by the Volunteer Association, was attended by an audience of 300 music lovers and generated a net profit of $50,000.

The concert was followed by cocktails in "The Age of the Manifestos" gallery, where the artists generously shared some of their time with the guests. The guest of honour at this exceptional event was Dr. Bernard Shapiro, Principal Emeritus and Vice-Chancellor of McGill University and Ethics Commissioner of Canada.

Our warmest thanks go to the evening's co-chairmen, Felicity Blott and France Denis Royer, for their enthusiasm and commitment, and to the organizing committee for its invaluable collaboration. We are also grateful for the unfailing support of Scotiabank, Power Corporation of Canada and Bell, all of whom have reconfirmed their partnership, and for the generous participation of Charlton Hobbs, Arianto and Arscia Classics.

A NIGHT AT THE MUSEUM

The first edition of the benefit event *A Night at the Museum*, aimed at families and presided over by Alexandra MacDougall, was held on Saturday, April 26, 2014, in the company of spokesperson Virginie Cossa.

After a light snack, children and their parents were invited to a workshop to create a mask, a bracelet or other object to identify the members of their team. Then, the signal was given and the great treasure hunt was underway. Flashlights in hand, the participants set off through the Museum's galleries, which were haunted by mysterious characters who seemed to have stepped right out of the works of art. Once the riddles were solved, all the participants met in the Glass Court for the unveiling of the treasure, which allowed the wandering characters to return to the works to which they belonged. Delighted by this exciting adventure, the children left the Museum with their loot: candies, a balloon, a book and a gift bag containing art supplies donated by Michaels.

This activity, designed in collaboration with the Foundation and Education and Community Programmes at the Museum, enabled the Volunteer Association to raise over $41,000 in net profits, thanks to which seventy-nine classes of students from underprivileged neighbourhoods were bused to the Museum to enjoy an unforgettable educational and cultural experience.

The Volunteer Association would like to thank its Associate Partners – CBC Wood Gundy, GK Capital and the Alan and Roula Rossy Family Foundation, without whom this event would not have been possible – together with all the sponsors and donors and the members of the steering committee.

OTHER INITIATIVES

On the occasion of the annual display of Christmas trees, many Volunteers took part in the tree decoration workshops, in partnership with Education and Community Programmes. The Association also funded the presentation of free Christmas concerts, which created a festive and joyful atmosphere throughout the Museum. These enchanting concerts were organized under the direction of Micheline B. Crevier.

Mike Parot (1944-2005)
Portrait of Nicolas Lapointe, 1977
Wood, 1997
Gift of Lapointe family
H. 41.8 cm
Gift of Volunteer Association

The Association has continued its fruitful partnership with the Arts Museums Foundation. Our volunteers handed out the programmes for the 66 concerts and 12 lectures presented in Bayage Hall and in the Maxwell Cummings Auditorium. The Association offers its warmest thanks to Jayden Fitzsimpson for so enthusiastically presiding over this activity.

On October 30, 2014, Mrs. Hanna Whitman invited members and friends of the Museum to visit her and admire the beautiful rubies set with roses from her vast collection of glassware, some of which are hand-blown. The visit raised the impressive sum of $ 12,000.

In conclusion, we cannot fail to mention the invaluable collaboration of the volunteers of the Trips and Tours Committee. Although the Committee was called to be active last year, some cultural excursions still took place in 2014-15. Our heartfelt thanks go to those devoted ladies who, over the years, have planned and organized those unforgettable experiences.

Through its numerous fundraising activities, the Association succeeded in raising and presenting to the Museum the sum of 180% AND for fiscal 2014-2015. These funds were used to help finance two exhibitions devoted to Wedd and Rompelt and the publication of this successful and scholarly catalogue(s). The acquisition of works of art and educational programming.

The Volunteer Association again extends its sincere thanks to all the donors, sponsors and participants who have contributed to the success of its activities. ?

[redacted] and [redacted]
2014-2015 Co-presidents
Volunteer Association of the Museum

MUSEUM BALL

[redacted]

BOOM!
BANG
BANG
BANG